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ERNEST HUTCHESON

Pianist

Dean of the Juilliard School of Music, New York

FREDERICK R. HUBER,
municipal director of music of Baltimore and managing director of the Peabody Conservatory of Music, with three of the Buddhas he collected at Hawaii this summer. Mr. Huber has for many years been a collector of Japanese and Chinese art work and has a large studio of oriental design.

NADIA REISENBERG and JOSEF HOFMANN
at Camden, Me., this summer. Miss Reisenberg is an artist-pupil of Dr. Hofmann. She is sailing shortly for an extended European concert tour.

GIOVANNI MARTINELLI and his son, ANTONIO,
returned to the United States early in October. The Metropolitan Opera tenor is now on a coast-to-coast tour which takes him to San Francisco in late October and early November for operatic appearances, including La Juive, Pagliacci, Trovatore, Forza del Destino and Otello, the last of these being the role which Mr. Martinelli is to sing at Covent Garden for the opening of the Coronation season in London in April. (Metropolitan Photo Service.)

GERTRUDE LUTZI,
American lyric coloratura soprano, will sing extensively this season in opera and concert, under the management of the Metropolitan Musical Service of Buffalo, N. Y. Miss Lutzi has been guest soloist several times with the Minneapolis Symphony Orchestra under Eugene Ormandy. (Photo © Schalk, Buffalo.)

A GROUP OF FACULTY AND PUPILS
at the Master School of Music of the Catholic Summer School of America at Cliff Haven, on the shores of Lake Champlain in New York State. Claude Gonvierre, pianist, director of the Master School, is in the second row, second from the left. Mr. Gonvierre has returned to New York and resumed activities at his private studio and as director of the Ash Institute of Music, Brooklyn.

CARLOS SALZEDO,
harpist, flew from New York to Los Angeles for an appearance as soloist on the Kraft Hour of October 8.

MR. and MRS. STEPHAN HERO.
The violinist is fulfilling engagements in the United States and his three Mexico City concerts have been postponed to next spring.

ALEXANDER TANSMAN,
who is coming to America this season, will join E. Robert Schmitz in playing the Tansman two-piano concerto with the Cincinnati Symphony Orchestra. Mr. Tansman also is to play with the St. Louis Symphony Orchestra in his last piano concerto. His schedule here includes engagements with other orchestras, a series for Pro Musica Chamber Music on the Pacific Coast, and several broadcasts. Since his last visit to America Mr. Tansman has been making a world tour, during which he was decorated by the Emperor of Japan in Tokyo. He is now presenting concerts in Poland and the Scandinavian countries. Mr. Tansman is under the management of Bernard Laberge in America.

MAURICE EISENBERG,
cellist, spent the summer at Mont Dore, France, and in England. All this time his cello was waiting for him in Spain, having been taken to his home at San Salvador for him by one of his pupils. In order to have his instrument for his concert season, which began at the Torquay Festival on October 10, it was sent to Marseille on a warship, from whence it came to Paris. Mr. Eisenberg's Torquay appearance was followed by a recital in London.

RICHARD HAGEMAN
re-opens his New York studio on November 1. He has cancelled his Chicago Opera engagement this season but will definitely conduct his opera, Caponsacchi at the Metropolitan. (Photo by Bloom.)

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MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday
October 31, 1936

New Works by Native Masters In English Festival Centers

Vaughan Williams' Prayer for Peace Impresses Profoundly—Coates, Beecham and Wood Resume Activity—Iturbi as Pianist-Conductor—Hess, Cherkassky, Flesch, Segovia Shine as Artists

By CÉSAR SAERCHINGER

LONDON.—Every now and again one is reminded that English musical life is not identical with the London musical scene; and that if London and its foreign fancies were suddenly wiped out, the English town and countryside would still be singing and playing—producing all that is best in English music.

Thus, while Londoners were going rather listlessly to the early autumn recitals and waiting for the Big Things to happen, numerous festivals were going on in British towns and seaside resorts, British choirs were singing the latest works of British composers, and local organists were blossoming into orchestral conductors. These occasions arouse enthusiasms of which the London music-lover is rarely capable, enthusiasms which spring from a more active participation of listeners not surfeited with the sweetmeats of musical artistry, as much as the valiant and often noble efforts of the local and visiting musicians.

It would be impossible even to enumerate these happy occasions, of which only a few are honored by the presence of the London critics. Some, of course, like the Three Choirs Festival, are famous the world over; some, like the Brighton and Bournemouth festivals, are a reflection of the *mondaine* seasons of the metropolis. But others are of genuinely indigenous character, and serve the British composer as a platform and proving ground.

NORWICH FESTIVAL PRODUCES NOVELTIES

The Norwich Festival recently restored in one of England's most ancient provincial towns, is of this kind. The chorus recruited from the counties of Norfolk and Suffolk has a specifically local character and is trained by a Norwich man, Dr. Heathcote Statham, though for this year's big occasion Sir Thomas Beecham and the London Symphony Orchestra were summoned as reinforcements. Sir Thomas did a spirited performance of Handel's Hercules (the "Secular" Handel is in the ascendant here) and Delius's gigantic Mass of Life; Dr. Statham not only contributed a worthy interpretation of Bach's Magnificat, and a beautiful one of Elgar's Dream of Gerontius, but presented two English novelties heard for the first time anywhere, namely Vaughan Williams' Five Tudor Portraits and Benjamin Britten's Our Hunting Fathers, both conducted by the composers.

As the text implies, these works are as English as anything can be; both have words by English poets, four centuries apart but united in Englishness. John Skelton, a rather bucolic poet-laureate of Tudor times was in fact the rector of a Norfolk village, and the Norfolk audience enjoyed his spicy "portraits" of local characters. Vaughan Williams has made them into a choral suite of what Mr. Capell in the Daily Telegraph calls "three dashingly animated and two sedate movements" and there is no doubt that the gaiety of the work will ensure its being heard often.

Benjamin Britten is one of the bright young people of English music and his "symphonic cycle for soprano and orchestra" is like the text by W. H. Auden, abstruse and modern but lively and impish. Miss Sophie Wyss, though not English but Swiss, made a good try at the difficult solo part.

The festival lasted four days and both the novelties must have had the effect of a pleasantly comic relief. Other new works were Cyril Scott's Ode to Great Men, which consists of an impressionistic musical background to a spoken text from Ecclesiasticus and others (admirably done by Basil Maine), and Two Preludes of Praise (short unison songs) composed by the same Mr. Maine. Patrick Hadley's setting of Keats' La Belle Dame sans Merci, for chorus and orchestra, was an additional big native though not new item.

VAUGHAN WILLIAMS' PRAYER FOR PEACE

Another and possibly more important new work by Vaughan Williams was the center of attention recently at Huddersfield, the great Yorkshire industrial city, where the local society celebrated its centenary (surely an evidence of a vigorous musical life). It is called *Dona nobis pacem* and was written especially for the occasion and—more significantly—for these troublous times. For chorus, soprano and baritone soli (on this occasion Renée Flynn and Roy Henderson), the work had a splendid performance by the chorus and the famous Hallé Orchestra of Manchester under Albert Coates.

The text is taken from Walt Whitman, John Bright and the Old Testament, and opens with a moving plea for peace. The plea, unheeded, gives way to war, graphically described in a second section, followed by another, Reconciliation, and a Dirge for Two Veterans. The finale is a powerful choral piece, Nation Shall Not Lift up Sword against Nation, ending in a repetition of the opening prayer, *Dona nobis pacem.*

(*Continued on page 20*)

Tartini's Violin to Be Used

CREMONA.—It is highly probable that, on the occasion of the celebrations to be held here in commemoration of Stradivarius, the most famous violin which issued from his workshop, namely that of Giuseppe Tartini, may be brought out to be played upon by some distinguished virtuoso.

This violin, preserved jealously as a sacred relic in the Municipality of Pirano, is called the Violino del Diavolo, in relation to the Sonata del Diavolo composed by Tartini after the fantastic dream which came to him on an April night in 1713, in the convent of Assisi, where for a time he had retired, devoting himself to the study of music. The famous instrument, which accompanied Tartini everywhere, lies mute in a glass case, and it should indeed be a great artist who is permitted to make music on it in honor of the exalted Cremonese whose genius brought it into being. D. N. L.

Heidelberg Honors Sibelius

HEIDELBERG.—Sibelius, Finnish composer, has been made Doctor by the Heidelberg University, in recognition of his contribution to musical art.

Splendid Orchestral Concerts Feature Paris Season Opening

Soloists Enliven Programs—Casadesus Plays Mozart Concerto—Tenor Burdino and Sopranos Vallin and d'Arville Give Recitals

By IRVING SCHWERKÉ

PARIS.—The initial strains of the new season were orchestral. The town has, as everybody knows, a great many symphonic bands, and if they do not uphold the standards of a New York, London, or Berlin Philharmonic Orchestras at least they do their best, put on a vast number of concerts, dust off a lot of old music, give hearing to a tremendous quantity of new, and present a wide variety of conductors and soloists.

The Colonne Orchestra, which as heretofore holds forth in the Chatelet Theatre and is conducted by Paul Paray, gave its first week-end pair playing Beethoven, Handel, Gluck, de Falla, Canteloube (first performance of Pieces Françaises for piano and orchestra, a work typically French in inspiration, form and charm) Fauré and Lalo the one day, and a Russian program the other. The soloists were Jean Doyen, pianist, Germaine Martinelli, soprano, and Denise Soriano, violinist. The Pasdeloup Orchestra is again doing its week-end devotions at the Opéra-Comique, Albert Wolff conducting. The first seances presented *opera* of Liszt, Berlioz, Beethoven, Handel and others, and brought applause to soloists Simone Delbert, pianist, and Vina Bovy, soprano.

MONTEUX OFFICIATES

Pierre Monteux and his Orchestre Symphonique (Salle Pleyel) proffered their customers a list of Weber, Strauss, and Beethoven, played in splendid style, not to overlook the success scored by Wanda Landowska, harpsichordist, in two concertos for that delectable instrument: the Handel B flat—so marvellous in classical construction and content—and Francois Poulenc's Concert champêtre, which every time I hear it says less to me than the time before. Monteux's concert the following Sunday went from Mozart of Austria to Harsanyi of Hungary. By way of innovation, Pierre Fresnay, French actor, recited (after the performance of the Debussy score) the Mallarmé poem which inspired L'après-midi d'un faune. Solange Delmas, soprano, was down for a number of songs. Suite hongroise by Harsanyi, which had its first hearing and made a good impression, was composed in 1935. It consists of six Hungarian folk songs, the author's problem being to use the short themes they provided to build a homogeneous piece, colorful in harmony, varied in rhythm, and flowing in melodic line. This is the accomplishment which the audience so rightly applauded, and which one should be happy to hear again.

The Lamoureux Orchestra (Salle Gaveau) burst into the tonal medley—Eugene Bigot at the helm—with Lalo, Debussy, Ravel, good old Saint-Saëns, and René Benedetti violinist in the Chausson Poème. For its initial séance, the Conservatory Orchestra under Henri Rabaud, did Mozart, Grétry-Mottl and Mendelssohn, and featured Robert Casadesus, pianist, in a Mozart concerto.

The Siohan and Poulet Orchestras, which last year came up against the usual difficulties of the times, have now joined forces and are operating as one orchestra under the title Poulet-Siohan. The initial program was French: Dukas, Marc, Aubert, Albert Wolff, and Ibert. It was conducted by MM. Cloez and Siohan and enlisted the services of Pauline Gordon, pianist.

OPERATIC JOTTINGS

The Grand Opéra, still out of house and home, and performing in the Théâtre Sarah-Bernhardt, is giving its customary repertoire of time-tried operas and ballets. It is said the company can not return to the Grand for at least another three months. The Opéra-Comique, now headed by Jacques Rouché, opened its doors with Manon, conducted by Eugene Bigot and deliciously sung by Vina Bovy. André Burdino, French tenor of the Grand and the Comique, has been giving large pleasure in a turn of opera arias, at the Mogador Music-Hall, while Ninon Vallin has been doing the same at the Trianon, now closed to operetta and open to music-hall, or what is known in America as vaudeville.

FIRST RECITAL

This part of the capital's musical life was inagurated by Colette d'Arville, soprano, with Maurice Faure at the piano. Salle Gaveau was the place. The audience was delighted with the interesting list of songs, ranging from Handel to a group of Americans: Taylor, Lawson and Josten. Everything and everybody scored a fine success.

Brilliant Opera Fare In Buenos Aires

Parsifal, Flying Dutchman and Der Rosenkavalier Sung—Pergolesi Scores Restored

By JORGE M. WHITE

BUENOS AIRES.—The Colon season is now coming to an end. Parsifal was given with a cast which included René Maison (Parsifal), Alexander Kipnis (Gurnemanz), Marjorie Lawrence (Kundry), Fred Destal (Klingsor), under the baton of Fritz Busch. The performance attained a high level of excellence. Conductor Busch offered a lovely version of the sublime score and on the stage the beautiful decorations, painted by Hector Basaldua with all the latest resources of modern stage settings, presented lovely pictures and atmosphere. Maison offered noble delineation and vocal art in the title role. Kipnis was a magnificent Gurnemanz, displaying superb singing and acting. Mme. Lawrence as Kundry did her best performance of the current season, and mastered her difficult part completely. Destal gave an impressive portrayal of Klingsor. The Flower Maidens, headed by Editha Fleischer, were Irra Petina, Yolanda di Sabato, Maria Malberti, Emma Brizzio, Lucy Ritter, all excellent in the difficult ensembles. The chorus sang magnificently in the Temple Scene, and the stage management of Hans Busch presented artistic groupings of good effect.

ROSENKAVALIER IN GALA

Rosenkavalier returned to the Colon after a short absence of three years, and had Fritz Busch conducting. A great interpreter of Strauss, he effected a brilliant lyrical achievement which stirred the audience. The cast offered Tiana Lemnitz as Octavian, and she pictured a beautiful chevalier, with all the spirit and life of youth, singing with lovely voice and musicianship of rare quality. Germaine Hoerner (Marschallin) displayed noble vocalism and acted with authority. Editha Fleischer repeated her impersonation of Sophie which she had sung in this city in 1933 and also often at the Metropolitan in New York. Outstanding was the characterization of Alexander Kipnis (Baron Ochs), an artist of magnificent resources. The other parts, too, were splendidly acted and sung. This performance represented a special Gala Night in honor of the P. E. N. Clubs International Congress, then taking place in Buenos Aires.

FLYING DUTCHMAN

Wagner's Flying Dutchman brought a cast including Fred Destal (the Dutchman), Marjorie Lawrence, a particularly impressive Sehta; Alexander Kipnis (Daland), Rene Maison (Erick), Irra Petina, excellent as Maria, and Hans Fleischer, a Sailor. Busch led a vivid orchestral version of the score. Carl Ebert was the successful *regisseur* of this work and the Strauss opus.

JOLLY JOHANN STRAUSS

Fledermaus, that always popular operetta by Johann Strauss, won outstanding success at the Colon under the direction of Busch, with a cast which listed Tiana Lemnitz (Rosalinda), Editha Fleischer (Adele), Irra Petina (Prince Orlofsky), Marcel Wittrisch (Von Eisenstein), Fritz Krenn (Franck), Fred Destal (Doctor Falke), George Andronoff (Doctor Blind), Pedro Quartucci (Frosch), Haidy Schreker (Ida.) These German singers offered a brilliant performance and pleased and amused the listeners hugely, even though only a few understood the German words. However, Mme. Fleischer managed to sing an entire aria in Spanish, and was ovationed correspondingly. The ballet corps co-operated efficiently, Mlles. Dora del Grande and Lida Martinolli scoring as soloists.

OLD ITALIAN RESTORATIONS

A brief series of Italian classics was offered in commemoration of Giovanni Battista Pergolesi's death, two hundred years ago. The first performance included Il Maestro di Musica (first hearing in Buenos

(*Continued on page 21*)

Boston Orchestra Honors Liszt With Hearing of Faust Symphony

Harvard Glee Club Assists in Performance under Koussevitzky—Kreisler, Félix Fox and Others in Recitals

BOSTON.—Fritz Kreisler was greeted by a large audience and the customary warm applause at his recital in Symphony Hall October 18. The eminent violinist opened the celebrity series that takes up some of the Sunday matinees in that auditorium during the course of the season by playing the same program he had played the day before in Carnegie Hall, New York. This program consisted of the violinist's new revision of the Schumann fantasy in C major for violin and orchestra (the orchestral accompaniment being played on the piano for the occasion by the pianist, Carl Lamson); Bach's sonata in G minor for violin alone; Kreisler's new arrangement of the first movement of Paganini's D major Concerto, now dubbed Konzertstück, and the Fantasy on Russian Themes by Rimsky-Korsakoff.

LISZT'S FAUST SYMPHONY HEARD

The Boston Symphony Orchestra, led by Dr. Serge Koussevitzky, devoted most of its program on October 23 and 24 to the Liszt Faust Symphony, the selection being arranged to coincide as closely as possible with the Liszt birthday. The composition was played splendidly by the orchestra under the direction of a conductor who approached the music *con amore*. To give a literary unity to the program, the symphony was preceded by Wagner's Faust Overture, the only other number on the program. This, too, received a stunning performance.

The orchestra was assisted in the performance of the symphony by the Harvard Glee Club, which, trained by G. Wallace Woodworth, sang very well indeed; and by Rulon Y. Robison, tenor, who did a musicianly if not vocally opulent job.

Earlier in the week the orchestra began one of its extra series, given on Monday evenings. The program for this occasion, consisting of numbers played at preceding concerts in the principal series, included Haydn's symphony in B flat (No. 102), Debussy's La Mer and the fifth symphony by Sibelius.

FÉLIX FOX IN RECITAL

Félix Fox, established Boston pianist, gave a piano recital in Jordan Hall on October 20, when a good-sized audience, which has had infrequent opportunity to hear Fox in recent seasons, greeted him cordially. Mr. Fox arranged an attractive program consisting of three Scarlatti sonatas, a Bach chorale arranged by Philipp, Schumann's sonata in F sharp minor, a Brahms intermezzo, a nocturne by Philipp and the twelve etudes (opus 10) by Chopin. Mr. Fox played with his customary musical virtues, which include a fine sense of style and proportion and a nice feeling for subtle nuance. The latter quality was well brought out in the Scarlatti playing and in the Schumann sonata. If this writer had an important reservation to the quality of Mr. Fox's playing it was in what he regarded as Mr. Fox's excessive speed in the Scarlatti and Chopin. But it is probably impossible for a pianist with Mr. Fox's agile fingers to restrain himself.

PIANO PROGRAM AT RADCLIFFE

At the same time Elmer Schoettle was giving a piano recital at the Agassiz Theater, Radcliffe College, Cambridge. Naturally he went unheard by the present writer, but by reliable report Mr. Schoettle (who is a member of the faculty of the Longy School, under the auspices of which the recital was given) displayed an excellent technic and solid musical virtues. His program included Bartok's arrangement of Frescobaldi's fugue in G minor, three pieces by Bach, Beethoven's sonata in A major (opus 101), and shorter numbers by Ravel and Debussy as well as Four Short Pieces by Wallingford Riegger still in manuscript.

On October 22 the WPA, which has been active and productive hereabouts, gave a third and final performance of Cesar Franck's Beatitudes in Sanders Theater, Cambridge. The performance, which was under the direction of A. Buckingham Simson, enlisted the same performers as those mentioned in a previous despatch last week.

COMPOSERS' FORUM-LABORATORY

The same evening the Composers' Forum-Laboratory, at its second meeting in Faelten Hall, presented for the first time a complete program by a composer little known hereabouts. His name is Alan Scott Hovaness, and he was represented by his Turkey Hill Suite for string quartet, piano trio, two songs, prelude and fugue for flute and clarinet, prelude and fugue for flute and oboe and a string quartet. An audience that filled the hall applauded in hearty fashion.

M. S.

FRITZ REINER
is to conduct performances of Tristan and Isolde, Die Walküre and Götterdämmerung with the San Francisco Opera Association during the first three weeks of November.
(Photo by Walter Siegal.)

Stravinsky to Write Score for American Ballet

Igor Stravinsky has accepted a commission to write a new ballet especially for the American Ballet. The work is probably to have its world premiere in New York this coming spring. It is also hoped that Mr. Stravinsky will be on hand to conduct the performance in person. With this proposed Stravinsky Evening the American Ballet plans to inaugurate a policy of performing each year a specially commissioned work of some outstanding composer, as well as the restoration of classic masterpieces.

M. T. N. A. to Hold Annual Meeting in Chicago

The Music Teachers National Association is to hold its annual meeting in Chicago in December. This is the sixtieth year of the organization. In addition to the musicians coming for this meeting, there also will be seventy-five more delegates to the annual sessions of the National Association of Schools of Music, and delegates and representatives of Phi Mu Alpha, better known as Sinfonia, which holds its biennial meeting at the same time.

Earl V. Moore, president of the M. T. N. A., has practically completed a three-day program. Numerous forums and clinics of practical value are contemplated. Howard Hanson, president of the N. A. S. M., is presenting a paper on American Music. Other speakers who have already accepted are Henry P. Eames, who is to talk on Adventures in Music in Japan; Otto Ortmann, Oliver Strunk, Donald Ferguson, Roy D. Welch, Max Schoen, Helen Roberts, Carleton Sprague Smith, Harold Spiracke, Lillian Mackinnon. The Chicago local committee (Rudolph Ganz, chairman, and Sidney Silber in charge of the membership campaign) is setting up a background of musical events for the evenings and to intersperse the regular sessions.

American Academy in Rome Outlines Competition for Fellowships

The American Academy in Rome has announced its annual competitions for fellowships in musical composition, architecture, landscape architecture, painting, sculpture, and classical studies. In musical composition the Horatio Parker fellowship is to be awarded.

The competitions are open to unmarried men (in classical studies to men and women) not over thirty years of age who are citizens of the United States. The stipend of each fellowship is $1,250 a year with an allowance of $300 for transportation to and from Rome and $200 to $300 to fellows in the fine arts for materials and incidental expenses. Residence and studio are provided without charge at the Academy, and the total estimated value of each fellowship is about $2,000 a year.

The academy reserves the right to withhold an award in any subject in which no candidate is considered to have reached the required standard.

The term of the fellowship in each subject is two years. All fellows have opportunity for extensive travel and for making contacts with leading European artists and scholars. Fellows in musical composition also have opportunities to conduct and hear interpretations of their own works, and the academy has a fund for publishing some of their compositions.

Entries for competitions will be received until February 1. Circulars of information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York. When writing for these documents the applicant should specify the subject in which he desires to compete.

Pan-American Fete for Mexico City

The Committee on Cultural Relations with Latin America, and Elizabeth Sprague Coolidge, announce the First Festival of Pan-American Chamber Music, to be held in connection with the committee's Twelfth Annual Seminar in Mexico, July 7 to 27, 1937, in Mexico City.

One of the features of this festival, which will be under the direction of Carlos Chavez, director of the Orquesta Sinfonica de Mexico and modern composer, is the first performance of the composition for a string quartet which wins the $500 award announced jointly by the committee and Mrs. Coolidge.

The award will be presented to that resident of any American country who, in the judgment of the jury, composed of Carlos Chavez, foreman, Carl Engel and Hugo Kortschak, submits before May 1, 1937, the best original composition for a string quartet. These rules should be followed in submitting scores:

The work must be written for the instruments composing the usual string quartet. The work should run for not less than twenty minutes, nor for more than thirty minutes. Compositions must be in the office of The Committee On Cultural Relations With Latin America, Inc., 289 Fourth Avenue, New York, N. Y., not later than May 1, 1937. Scores must be signed with a *nom de plume* and be accompanied by a sealed envelope containing the name and address of the composer as well as his *nom de plume*.

No composer may enter more than one composition in this competition. Postage must be included with all manuscripts if the composer wishes it returned to him No manuscript submitted may have been published or performed before.

Rubinstein Club of N. Y. to Mark Fiftieth Season

The semi-centennial season of the Rubinstein Club of New York begins November 10 with a musicale. On December 21, the first concert; on April 12, the second concert; and on May 1 the Fiftieth Anniversary are to be celebrated. All these take place at the Waldorf-Astoria Hotel, New York. Mrs. G. Harvey Self is president, Mary Jordan Baker, secretary-treasurer, and Frank Kaschau, conductor.

Federal Project Plans New York Musical Theatre

A central theatre of music is to be established by the WPA Federal Music Project of New York City for all its concerts, chamber music, grand opera and other performances. The new headquarters will probably be in a midtown theatre which also includes office space for the administration division of the project. The project is not renewing the lease on 11 West Forty-eighth Street, which expires on November 15. Present plans call for chamber operas and grand operas to be given on weekdays, and a series of paid admission symphony concerts on Sunday evenings.

San Francisco Fall Activities Begin

Third Season of Resident String Quartet Opened—Don Cossack Chorus and Other Artistic Visitors Welcomed

SAN FRANCISCO.—This city dates its major music season from the opening of the opera, scheduled this year for October 30. Therefore the concerts of October were few, and concerts of high quality even fewer.

The first really significant event of the month was the debut recital of Doris Ballard, young Berkeley violinist, who did not hesitate to tackle serious and difficult works of the standard repertoire, and to introduce an important novelty. The novelty was Milhaud's fiendishly complicated slapstick satire, the "cinema fantasy" entitled Le Boeuf sur le Toit, based on ragtime and cheap Brazilian cafe tunes. The most monumental work of the evening was the Bach unaccompanied sonata in G minor. The entire program was given with fine fire, the best of technical equipment, and the kind of personal musicianship that says things worth while.

The San Francisco String Quartet opened its third season with unchanged personnel, but with a substitute violist for the occasion. The organization is composed of first desk men of the San Francisco Symphony Orchestra. Naoum Blinder is first violin, Eugene Heyes second violin, Lajos Fenster, viola, and Willem Dehe, cellist. Nathan Firestone took Mr. Fenster's desk in the opening concert because Fenster was ill. The program was composed of the Sunrise Quartet of Haydn, the third quartet of Hindemith, and the first of Brahms, all presented with the genuine authority and searching musicianship the quartet has displayed from its foundation.

The Don Cossack Chorus was the first of the major importations, singing its incredibly colorful religious music and its lively folk song in the manner that has won world citizenship for these men without a country. Another importation of the highest quality was the recital with which Margarethe Lohmann, Los Angeles pianist, began the year's activities for the local chapter of Pro Musica, featuring works of Bach and Castelnuovo-Tedesco. Her performance was memorable for richness of tone, dash and color in the interpretation, and technical agility of a sort that leapt across the highest virtuoso barriers without half trying.

Still another pianist, Homer Simmons, started a series of three recitals devoted to modern music with Hindemith, Scriabin, Berners and Griffes played with the brilliance and insight that one might expect from one of Paderewski's pupils, among whom Mr. Simmons has the honor to count himself.

Among the dancers, the outstanding event was the debut of Virginia Russ, another debutante from Berkeley, whose personal charm and rich, cultivated imagination should take her far.

The Kolisch Quartet opened the San Francisco Chamber Music Series too late in the month for review in this issue.

Music events in the East Bay cities are frequently difficult for San Francisco music reporters to cover, but it should be noted that Jascha Heifetz gave a recital on October 5 for the Oakland Forum Artists Series.

A. F.

New Damrosch Opera for Metropolitan Spring Season

Walter Damrosch's new opera, based on a libretto adapted by Arthur Guiterman from Edward Everett Hale's story, The Man Without a Country, is almost completed. It is scheduled for performance by an all-American cast in the popular season of the Metropolitan Opera next spring. The opera is in two acts, and the composer and Mr. Guiterman have added a love story to the original plot.

A Correction

In the Musical Courier issue of October 24 there appeared a photograph and caption of Vera Brodsky and Harold Triggs, duo-pianists, announcing that they were under the management of the Metropolitan Musical Service of Buffalo, N. Y. We are informed by Miss Brodsky and Mr. Triggs that they are not managed by the Metropolitan Musical Service nor by William J. Neill, Jr., or any person connected with that bureau.

Music of Older Day Charms In Berlin Royal Palaces

Der Rosenkavalier Rises in Social Rank—Cheerful Opera by Graener —Japanese Tenor in Recital—Rose Bampton Applauded

BERLIN.—The usual inter-seasonal interruption of concerts was this past summer overshadowed by the Olympiade in Berlin, to which event a Mozart Week and a Beethoven festival served as a kind of introduction. Many of the concerts were given in royal castles.

The Philharmonic had a series of *Schlossmusigen* (open air concerts) in the Schluterhof of the Royal Castle in Berlin, conducted by Abendrot and von Benda. The Landesorchester, under Havemann, did some serenades in the park of the Royal Castle in Niederschönweide. The music, flaming torches, oak trees and castle windows aglow with red light, created a singular atmosphere.

In the White Hall of Berlin Royal Castle, a series of Mozart and Beethoven quartets were played by the Wendling, Havemann, and Kniestadt Quartets, other chamber music being done by the Kammermusikvereinigung of the Staatsoper and the Philharmonic. All the Hohenzellern princes—excepting William II—are there hanging on the walls of the famous room, and it is certain that they never before heard so much and such good civilian music or saw such crowds of simple citizens in these princely quarters. In this way the kings of music, Beethoven and Mozart, finally entered the Golden Gallery of the Charlottenburg Castle and the Garden Hall in Castle Monbijou.

OLYMPIC OPERA

During the Olympiade, the Deutsche Opernhaus interrupted its holiday and put on Tannhäuser, Lohengrin, and the Ring. An exquisite and international evening in the same theatre was that devoted to three ballets: The Roguish Tricks of Mme. Courage, Apollo and Daphne, and Drag Fishing in Stralau. Leo Spiess composed and conducted the colorful music of these pieces, Rudolf Kolling signed the choreography and staging.

Of the music performed on the Reichssportfeld during the Olympiade, I can give no report, failing to get the ticket which had been promised by the committee.

ENTER WAGNER AND STRAUSS

The Deutsche Opernhaus opened the new season with Tristan and Isolde under Arthur Rother. Elsa Larcen (Isolde), Luise Willer (Brangäne), Wilhelm Rode (Kurvenal) gave strong impressions. Wilhelm Schirp sung King Marke nobly and Pistor beautifully overcame the difficulties of Tristan.

Der Rosenkavalier, twenty-five years in making its short way from the Staatsoper to the Deutsche Opernhaus, has become a real triumph for *Generalintendant* Rode and the last-named house, the performance exhaling marvelous facility and elegance. Arthur Rother conducted, Hans Batteaux was *régisseur*. Elsa Larcen sang a peerless Feldmarshallin, Bertha Stetzler was a charming Rosenkavalier, Lore Hoffmann was lovely as Sophie. Anton Baumann did Ochs in genuine dialect and behavior. An agreeable surprise was the beautiful tenor of Günther Treptow in the role of the Singer.

Another triumph for Rode was The Flying Dutchman, which he has re-staged and in which he sang the name part in imposing manner. The voices of Treptow (Steuermann) and Wilhelm Schirp (Daland) gilded a fine performance. Arthur Rother, with superior care and cleverness, steered cast and orchestra through storm and breakers.

STAATSOPER OPENS

This theatre opened with a series of *Neuinszenierungen:* La Boheme, Butterfly and La Traviata, Erna Berger and Maria Cebotari, sopranos, earning high success, Helge Roswaenge proving a brilliant tenor, and Schlusnus enchanting with his warm and beautiful baritone.

A pleasant surprise was the Berlin premiere of Schirin and Gertrud, by Paul Graener. Without being exactly an *opera buffo*, the work is full of good humor and music, and can be called the first "really merry" opera we have. It amused folks tremendously. It came out in 1920 in Dresden and had to wait all this time for real appreciation—atonal cacophony is no longer in vogue—and a beautiful work like this one, should seem finally to have a chance. The excellent cast comprised Jaro Prohaska (Count), Käthe Heidersbach (Gertrude), Ruth Berglund (Schirin), Friedel Gehr (Ursula), Erich Zimmermann (Castellain), Eugen Fuchs (Turkish servant), Carla Spletter (Jacob). The score abounds in delightful effects and under the clever conducting of Johannes Schuler, a new man in the Staatsoper, it was performed so excellently that composer Graener had real cause for rejoicing. He, along with his associates, received ovations and the opera will no doubt be taken up all over Germany this season.

POPULAR PHILHARMONIC

This orchestra gave the first of its popular concerts (every Tuesday and Sunday) under Alois Melichar. Among other things, Melichar brought two of his songs composed for the Gigli films, which tenor Wilhelm Leiseifer of Cologne, sang with such success he had to repeat them. The second concert, under guest conductor Franz Konvitschny, brought works of Schubert, Mozart (clarinet concerto in E flat, finely played by Alfred Bruckner, of the orchestra) and Beethoven.

Recitals opened with a piano seance by Romuald Vicarski, in Bechsteinsaal, where he is giving all the Beethoven sonatas. Japanese tenor Yosie Fujuwara sang in Beethoven Saal. Though not the kind of tenor we are accustomed to hear in Europe, he nevertheless won generous applause. In the Singakademie, Gerhard Hüsch accompanied by Hanns Udo Müller brought out eleven newly discovered Hugo Wolf songs. Prof. Dr. Arnold Schering of the university, gave an interesting introduction, and Hüsch's interpretation of these songs of Wolf's early youth was excellent to a degree, his baritone being both warm and cultured.

JOURNALISTIC WARBLE

On their tour from Berlin to Dresden, Leipsic and Hanover, the Fleet-Street Chorus of London demonstrated that gentlemen of the press can also, on occasion, sing exceedingly well. The fine voices, cultured delivery, and perfect discipline of the ensemble, enabled conductor Lawrence to present all sorts of songs from medieval madrigals to the modern.

BAMPTON ENJOYED

A concert of extraordinary enjoyment was that of Rose Bampton of New York. She sang in Beethovensaal. With charming artistry and flawless technic, she gave arias of Handel, and songs by Schumann, Franz, Wolf, Carpenter and Taylor. She scored a real success and Berlin audiences will certainly be glad to hear her again. Coenraad v. Bos played perfect accompaniments.

HEINRICH FRANKE.

BRUNA CASTAGNA,
Metropolitan Opera contralto, will sing Carmen on November 4 and Azucena on the 14th with the San Francisco Opera Company.

New Haven Series Opens to Throng

Kreisler Is First Artist Heard—Newly Reorganized Orchestra in Initial Appearance

NEW HAVEN, CONN.—The signs point to an ever-increasing number of music lovers in New Haven. Several weeks before the first concert there were no more tickets to be bought—conditions that used to prevail at the "big" football games now prevail in our concert hall. The query of "have you an extra ticket" did not mean a desire to witness the recent Yale-Navy encounter, but rather a wish to be part of Kreisler's audience.

So when Kreisler stepped out on the Woolsey Hall stage October 21, he was greeted by a crowded stage and crowded hall of music lovers. There was much enthusiasm for his playing of the Bach adagio and fugue in G minor, and there was also enthusiasm at the completion of his own Liebesfreud. The rest of his program included Schumann's fantasy in C major (revised by Kreisler), Konzertstück by Paganini, and a group of five short favorites by Kreisler. There were a few who regretted the omission of a sonata.

REORGANIZED ORCHESTRA BOWS

The newly reorganized New Haven Orchestra Association gave its first concert of the new season on October 12. The orchestra, augmented in size, was splendidly prepared; the audience, larger than usual, was cordial; and the program was varied and stimulating. Lee Pattison, eminent for his two-piano work, was the assisting artist, and gave on the whole a splendid performance in Brahms' concerto in D minor. The rest of the program was devoted to Wagner's overture to Die Meister Singer and his overture and Bacchanale from Tannhäuser, as well as Duparc's Aux Etoiles. Dean David Stanley Smith conducted the organization authoritatively. M. K.

Eastman School to Extend American Composers' Project

With an increasing supply of scores by American composers waiting for performance, Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., announces for this season an enlargement of the American Composers' project in Rochester. In a statement to the press, Dr. Hanson said:

"In addition to the concerts given for the public in the Eastman Theatre, the season will this year be opened by a symposium of modern orchestral music at which an entire week will be given to the performance and discussion of new American music never previously performed. This symposium, which will begin on October 26, will continue on Tuesday morning, Thursday afternoon, and Friday afternoon. Each of these sessions will be devoted to the performance of American orchestral works never heretofore heard.

"Though this symposium will be thrown open to the general public, it is arranged primarily for the benefit of both undergraduate and graduate students of composition in the Eastman School of Music and the student body and faculty as a whole. This first symposium will consist of the performance of twelve compositions by American composers, the compositions themselves representing various schools of musical thought. In this way it is hoped not only to bring to performance a large number of new works but also to give an interesting cross-section of creative thought in the United States. This expansion of the American Composers' Series will in no way interfere with the conduct of the concerts known as the American Composers' Concerts, which will be held as usual in the Eastman Theatre and be played by the Rochester Philharmonic Orchestra.

"With this expansion the Eastman School feels that it is giving greater breadth and usefulness to the project. The orchestral symposium will bring out many new works, some of a distinctly experimental type, thus carrying out the purpose for which the project was originally inaugurated. The American Composers' Concerts, open to the general public, will continue to bring to Rochester concert audiences American orchestral works of outstanding interest. The publication project will then select from all of these works the composition or compositions most suitable for publication, and will issue them as a part of the American Composers' project."

Piza Offering Concert Series at Hotel Ambassador

The coming concert series of Samuel Emilio Piza at the Hotel Ambassador, New York (in former seasons at the Plaza) have been fixed for Thursday afternoons, November 19, December 3 and 17, January 7 and 21. Among the artists appearing are Harold Bauer, Gaspar Cassado, Mildred Dilling, The New English Singers, Marcel Hubert, Maria Jeritza, James Melton, Nina Morgana, the Philharmonic Quartet, Ruggiero Ricci, Bidu Sayao and Rosa Tentoni.

Banquet to Mark Centenary of W. S. Gilbert

The one hundredth anniversary of the birth of Sir William S. Gilbert will be celebrated on November 15 by the American Gilbert and Sullivan Association. A commemorative banquet in the Florentine Room of the Park Central Hotel, New York, is to be held on that date, it was announced by Frederick J. Halton, president of the association. Members of the D'Oyly Carte Opera are guests of honor, and the entire group is to be present.

Hofmann Scores as Philadelphia Orchestra Soloist

PHILADELPHIA.—The Philadelphia Orchestra's second pair of concerts of the season, Eugene Ormandy conducting, on October 16 and 17 again drew large crowds, due in part to the appearance of Josef Hofmann as soloist. Mr. Hofmann played the Chopin concerto in F minor, with all the poetic beauty so predominant in the work. The florid runs and trills were marvels of delicacy under the soloist's skilled fingers. His tremendous force and power were well leashed for this beautifully pianistic concerto. The *larghetto* was a fertile field for tonal color, which Mr. Hofmann provided gloriously. The final *allegro vivace* sparkled crystal clear, and the audience gave the soloist a tremendous ovation. It was unquestionably some of Mr. Hofmann's finest piano playing.

The orchestral numbers on the program were the Euryanthe Overture by Weber, to which Mr. Ormandy gave an excellent reading, and William Turner Walton's symphony, played for the first time in Philadelphia. This work has been reviewed elsewhere in this issue, as it was recently presented in New York City by the Philadelphia Orchestra, and it is unnecessary to comment upon it here. The orchestra played it splendidly. M. M. C.

New Jersey Opera Association in Traviata

NEWARK, N. J.—The New Jersey Opera Association, under the management of Alfred C. Cerrigone, opened its current season at the City Theatre in Newark on October 21 with a performance of La Traviata. This company gives opera with a local chorus; the principals of the cast are guest artists. On the initial night Ina De Martino was Violetta, singing and acting with fine effect. She has a fine, clear voice and negotiated the Ah! fors e lui with brilliant success. Lawrence Power, in excellent voice and good dramatic form, was Alfredo. A personable appearance and excellent tonal resources combined to win him ardent applause. A Germont Sr., of force and tonal power was Angelo Pilotto. The other parts fell to Margarite Cortese (Flora), Anna Germann (Annina), Costante Sorvino (Viscount Letoriries), Luigi Sartoni (Baron Duphol), Nicola Cacio (Marquis D'Obigny) and William Paultz (Dr. Grenvil).

William Spada, young American conductor, was in the orchestra pit, and a large share of the evening's success must go to him for his directing, which combined finesse with dramatic emphasis. The audience was large and enthusiastic, and curtain calls were many. S. T.

Schipa Begins American Appearances

Tito Schipa arrived in New York on October 22 by the SS. Rex. Mr. Schipa has completed a feature motion picture at Rome during the past two months. The tenor began his concert tour at Washington, D. C., on October 25 as soloist with the National Symphony Orchestra; October 27, he was heard in a recital at the Academy of Music, Brooklyn, N. Y.

Pittsburgh Program Presents Flagstad

Viola Mitchell and Addison Jones in Joint Recital—Works of Harvey Gaul Performed

PITTSBURGH, PA.—To Kirsten Flagstad, soprano of the Metropolitan Opera, fell the honor of giving the first major concert of the new season. The event, under May Beegle auspices, drew a capacity of attendance and rounds of applause. This eminent singer sang an opening group of Strauss Lieder and subsequent numbers on the program especially the Wagnerian arias were brilliantly and beautifully consummated. Many encores were demanded. Edwin McArthur was the excellent accompanist.

Viola Mitchell, whose violinistic prowess has been acclaimed all over the world and who is a native Pittsburgher, gave a joint recital with pianist Addison Jones, also of this district, before an invited audience of Masons and friends. Both Miss Mitchell and Mr. Jones performed with finesse of the highest kind and were acclaimed profusely. Ladislas Helfenbein played the accompaniments.

The popular and perennial Dr. Harvey B. Gaul, whose musical feats in composition have evoked national recognition, was honored by a recital of his compositions played and sung by local musicians.

STRING QUARTET PLAYS FOR CLUB

The first Tuesday Musical Club event—President's Day—brought forth the Pittsburgh String Quartet, an organization of young musicians, and soprano solos by Margaret Garrity.

The organ recitals of Dr. Marshall Bidwell and Dr. Caspar P. Koch of the Carnegie Institute and Northside Carnegie Hall, respectively, attracted large audiences. Both organists are varying their programs by having local soloists appear.

The Western Pennsylvania Chapter, American Guild of Organists, held their October meeting at St. Andrew's Church, Pittsburgh. Following the business session short recitals were played by Florence Kinley, William Hazlett, Elizabeth Snyder and Milton Pickles.

The Helen Keil Singers, led by Helen Keil, an organization of young women of this district, gave a concert before the Monday Music Club of Carnegie.

Madelaine Emich recently gave an interesting organ recital for the benefit of the Lutheran Inner Mission Society, and also played a program of her own compositions at the Falk Elementary School. R. C.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Harold Henry Resumes Activities in New York

After a summer vacation spent at his studio in the woods, near Huntington, L. I., Harold Henry has returned to New York for the new season. Mr. Henry came into the city once a week during June and July to give lessons at his New York studio. August was a holiday month, and during this period Mr. Henry visited Pittsfield, Stockbridge and Lenox, Mass.

"I also devoted part of the summer to composing, and have finished two movements of a violin and piano sonata," said Mr. Henry. He added that he would play several of his own piano compositions at his forthcoming regular series of recitals in New York.

In addition, he plans his usual course of musical talks, illustrated at the piano, in his own studio. Mr. Henry has moved his New York studio to more spacious quarters, where an audience of one hundred or more can be seated.

"I have already begun to teach at my new headquarters, and the season looks very propitious."

In a discussion of contemporary composition, Mr. Henry said: "It seems to me that the important thing today in composition is good taste. No matter how modern the harmonic structure of a work may be, it must have a scheme, a constant melodic line, definite form based on established forms—and, above all, it must have inspiration rather than mathematical calculation.

"As for the best medium of the present-day music idiom, I believe the piano and the orchestra offer the best terms for its expression. The wealth of color commanded by the orchestra is put to impressive use by modern composers; of solo instruments, the piano, of course, comes the nearest to duplicating this wide range of tonal shading.

"In writing songs, my own method is first to read and assimilate the poem to be set to music, and then try to conceive an appropriate melody for it—a *singable* melody. The voice should have a clear line to follow, and it is my belief that any dissonances and modern writing should be in the accompaniment; let the piano background be as complex as the composer wishes, but do not tamper with the melody in the voice part. I have found that a simple melody can lend itself to all sorts of highly sophisticated musical effects in this way, without distorting its essential quality." M. L. S.

American Festival Alliance Offers Prize for Choral Drama

The American Choral and Festival Alliance announces a prize of $500 for a choral-drama by an American citizen. The manuscripts submitted must be unpublished, not too difficult for general performance, nor demanding an elaborate setting too involved for the Festival Associations of Colleges and the average choral society. The libretto should be of lofty sentiment, not necessarily sacred; time of performance not to exceed one hour and a half. The alliance hopes to find a work that will attract attention to a new form of choral presentation, utilizing light, color and the dance.

The judges are Eugene Goossens, Eugene Ormandy and Albert Stoessel. Rudolph Ganz is the manuscript chairman who receives all manuscripts and directs the routine of the contest. All manuscripts must be in the hands of Mr. Ganz (whose address is Chicago Musical College, 64 East Van Buren Street, Chicago), not later than April 1, 1937. Each work must be signed by a pseudonym, with the comoser's real name and address enclosed in a sealed envelope with the *nom-de-plume* plainly marked on the outside. The donor of the $500 prize is Mary Walker Criqui of Buffalo, N. Y., prominent music patron.

Schelling Back from Europe

Ernest Schelling, conductor of the Concerts for Children and Young People of the Philharmonic-Symphony Society of New York, arrived on October 27 on the SS. Ile de France from his home in Celigny, Switzerland. At the request of the State Department of the United States Government Mr. Schelling represented this country at the Ninth International Theatre Congress in Vienna which was held from September 2 to 9.

(Photo by Herbert Mitchell.)
ERNEST SCHELLING

The first of the annual series of six Saturday morning Young People's Concerts in which Mr. Schelling conducts the New York Philharmonic Orchestra, takes place in Carnegie Hall, New York, on December 19. Subsequent dates are January 16 and 23, February 13 and 20, and March 13.

The Baltimore Symphony Orchestra, under the conductorship of Ernest Schelling, opens its winter season on December 27 and gives a series of adult and children's concerts. The concerts occur on: December 27, January 9, January 17, January 30, February 6, February 7, February 27, February 28, March 20, March 21.

The orchestra season is to be followed with a closing concert by the Handel Choir when some choral number of moment will be given. One of the regular features of the season is the appearance of the conductor, Ernest Schelling, as soloist with the orcestra. On his arrival from Switzerland, the conductor is soon to make an announcement of the new works to be played, but one of the high lights of the season will be the performance of the Paderewski symphony. This season marks the first appearance with the orchestra of its new concertmaster, Frank Gittelson. The Baltimore Symphony Orchestra is unique among the major orchestras of the country in that it was established and is maintained entirely from the tax budget of the city; no private subscriptions being solicited. It is now entering upon its twentieth year.

Ann Arbor Course of Concerts Begins

Flagstad Has Overflowing Audience in First Choral Union Event of Season

ANN ARBOR, MICH.—The Choral Union Concert season was inaugurated on October 19 when Kirsten Flagstad made her first appearance in this city in a memorable song recital. She sang to a throng of listeners which filled the Hill Audiorium and overflowed into a semi-circle around the soloist on the stage. That in itself must have been gratifying to the singer, but she must also have been pleased by the burst of applause which greeted her after each song.

Flagstad not only sang beautifully but showed consummate art in the choice of her songs. She opened the concert with four songs by Richard Strauss. Five songs comprised the second group, three by Grieg and one by Jordan in Norwegian, Es naht der Herbst. One could hardly have heard these works sung more appealingly and convincingly than on this occasioin. In order to appease her audience somewhat, the soloist added Grieg's Ich liebe dich and Wagner's Träume.

In the second part of the program were offered two lovely but rather unfamiliar songs by Marx, then three songs in English, Nocturne by Head, Spendthrift by Charles and Bridge's Love Went A-riding. As an encore was added Midsummer by Amy Worth. In all these Mme. Flagstad was admirably assisted by Edwin McArthur, who frequently took a bow with the soloist. It is certainly pleasing to see an accompanist go through such an exacting program with never a score before him.

The program came to a close with the performance of Elsa's Dream from Lohengrin and Sieglinde's aria from Die Walküre, Du bist der Lenz. These were sung dramatically. The artist sang as an encoure When I Have Sung My Songs for You by Charles, and the audience filed out happily and completely satisfied.

A. McL. T.

Milstein's European Tour

Forty-four concert engagements in thirteen European contries within the space of twelve weeks is the record which Nathan Milstein, Russian violinist, will have established before he returns to this country in January for a new tour. His list of European bookings follows: October 1, Vienna (orchestra); 7, Bucharest (recitals); 9, Timisoara (Rumania); 11, Bucharest (orchestra); 13, Prague; 15, Vienna (recital); 17, Budapest; 19, Lausanne (orchestra); 20, Vevey; 21 Geneva (orchestra); 22, London; 26, Zurich; 28, The Hague (orchestra); 29, Amsterdam (Concertgebouw Orchestra); November 2, London (second concert); 8, Paris (Conservatoire Orchestra); 9, Lyon; 10, Lausanne (recital); 11, Geneva (recital); 13, Marseille; 15, Rome (Augusteo Orchestra); 18, Oslo; 19, Bergen; 21, Trondheim; 25, Stockholm (orchestra); 30, Stockholm (recital); December 3, Copenhagen (orchestra); 8, Copenhagen (recital); 10, Paris (two recitals for Les Annales); 12 and 13, Brussels (orchestra); 14, Antwerp; 16, Monte Carlo (orchestra); 18, Milano; 19, Florence; 20, Naples; 21, Genoa; 23, Torino (orchestra); 24, Venice; 25, Verona; 26, Palermo; 28, Trieste; 29, Fiume. Immediately after the conclusion of his tour, on December 30, Milstein embarks for New York for his eighth consecutive tour of the United States and Canada, which takes him to the Pacific Coast for the first time in several years.

In addition to this concert schedule, Milstein is playing records while in London, to augment the list of his first records issued last spring.

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Chicago's Autumn Musical Doings Gather Momentum

San Carlo Opera Adds Four New Works to List—Ganz and Reuter with Illinois Ensemble—Symphony Orchestra Presents Cellist—Opening Week of Opera Announced

CHICAGO.—Four operas not heretofore staged in the current engagement of the San Carlo Opera Company at the Auditorium Theatre were sung there in the final week closing October 26—The Barber of Seville, Rigoletto, La Tosca and Samson and Delilah. The week also brought repetitions of Cavalleria Rusticana, Pagliacci, Aida, Madam Butterfly and Carmen.

The single performance of the Barber of Seville (not given by this company in many years) was scheduled by Impresario Fortune Gallo as a tribute to the veteran Natale Cervi, who this autumn is beginning his fifty-seventh year in grand opera and his twenty-seventh as a basso in the San Carlo organization. The only surviving member of the company Fortune Gallo founded in 1909, Cervi is seventy-three and knows eighty roles. One of his favorites is Bartolo, in which he rose to stardom at the performance given in his honor. As Rosina Lucille Meusel disclosed the same vocal qualities that have endeared her to the public and the well-liked coloratura met with the same favor in the Rossini opera as in Lucia, Rigoletto and Martha.

Dimitri Onofrei, replacing Rolf Gerard at the eleventh hour as Almaviva, is a *rara avis* among tenors, for he sings the florid music of The Barber with the same authority and beauty of tone so often recorded in Lohengrin, Boheme, Rigoletto and as a matter of fact in every role entrusted to his care. Mario Valle, the Figaro, and Harold Kravitt, the Basilio, rounded out the cast.

Rigoletto, presented with Lucille Meusel and Dimitri Onofrei, brought a huge audience to the Auditorium. As a matter of record, five hundred tardy ticket purchasers were turned away, the theatre having been completely sold out a day in advance. Miss Meusel and Onofrei, in the roles of Gilda and the Duke, rose to heights on this occasion for they were in excellent voice and both shared the honors of the night. Meusel's singing of the Caro Nome won for her a prolonged ovation, and the tenor made a hit all his own after La Donna e Mobile. Mario Valle sang the title role effectively and Charlotte Bruno, a reliable member of the company, was compelled to appear on the same evening in three different roles—Maddalena, the Contessa and the Page.

Bianca Saroya and Dimitri Onofrei divided first honors in the production of La Tosca.

The final performance of Aida brought Elsa Hottinger, Chicago contralto, as Amneris. Statuesquely imposing in the regalia of the Egyptian princess, the guest artist's opulent and velvety voice, added to her marked musicianship, made her a favorite with the listeners in a cast including the popular Anne Roselle and Aroldo Lindi.

Samson and Delilah, which was added to the company's repertoire not so long ago, brought Ina Bourskaya in the role of the hairdresser-courtesan and Aroldo Lindi as the herculean Samson.

A special performance of La Boheme opened the History and Enjoyment of Music Series of Northwestern University and auspiciously closed the San Carlo run at the Auditorium. In La Boheme Bianca Saroya and Dimitri Onofrei said *au revoir* to their innumerable Chicago friends. Olin Downes, music critic of the New York Times, gave a one-hour lecture which added enjoyment to the farewell performance of the San Carloans and incidentally brought interest to students and laymen who filled the theatre to its last seat.

Mercado's Tipica Mexican Orchestra

Mercado's Tipica Mexican Orchestra appeared at Orchestra Hall before a large and representative audience on October 18, under the local management of Bertha Ott. This picturesque group, wearing national costumes and playing music of their own land, has created for itself a unique position in the world of entertainment. The romance of Mexico in melody was well depicted in the musical program chosen by Angell Mercado, who with his mixed orchestra and five soloists delighted the hearers. Lolita Valdez, soprano; Gustavo Carrasco, tenor, and Sarita Sanchez, salterist, displayed their talent in solo numbers and Luis and Josefina Ojeda, master dancers and castinettists, scored heavily in Albeniz's Sevilla, Martinez's Sol de Primavera and especially in Juan Chirlanda's Dance of the Capes.

Rudolph Ganz and Reuter with Illinois Symphony

The two Rudolphs of Chicago's musical life, Ganz and Reuter, were the guest artists at the second of the downtown concerts of the Illinois Symphony Orchestra in the Blackstone Theatre, on October 18. Dr. Ganz, formerly conductor of the St. Louis Symphony Orchestra, is too seldom seen at the podium in the city in which he has made his home for the last few years and where he made his debut thirty-six years ago.

The program included a novelty, Max Wald's poem for orchestra, The Dancer Dead (Pagan Epitaph), which has little to recommend and much to criticize. The Berlioz overture to The Roman Carnival, the Tschaikowsky Romeo and Juliet Overture and Beethoven's Leonore Overture were given fine readings by Conductor Ganz, but for an inexplicable reason some members of the Illinois Symphony Orchestra did not respond to his wishes nor follow his decisive beat to best advantage. In the Tschaikowsky overture the brasses marred an otherwise fine performance, playing off pitch and lagging one or two bars behind. This was in no respect the fault of Conductor Ganz, who had given the proper cue and whose musicianship and knowledge of the score enabled him to rescue the flounderers.

No better accompaniment has ever been given in the Emperor Concerto than that afforded Rudolph Reuter and the Illinois Symphony Orchestra. With such fine support Reuter had full opportunity to display his manifold pianistic qualities and he made each one count, giving an account of the concerto that was inspiring.

New First Cellist Is Symphony's Soloist

Edmund Kurtz, new first cellist with the Chicago Symphony Orchestra, was the season's first soloist at the concerts of October 22 and 23. Mr. Kurtz, a Russian by birth, though only twenty-eight years of age, has toured Europe extensively in concert and recital besides appearing as soloist with various leading orchestras there and in Australia. He was seventeen years old when he became first cellist with the Dresden Symphony Orchestra, but gave up the position after a year to resume his concert work.

This short biography prefacing our review has a *raison d'être*, for though he is a cellist to be reckoned with, Kurtz did not come up to expectations. The Dvorak B minor concerto is not a grateful number for the display of *bravura*, but it makes technical demands on its interpreter. Though Mr. Kurtz played diligently and accurately, he did not find in this vehicle sufficient material to display the full gamut of his art. The audience, which received him enthusiastically upon his appearance, was only lukewarm at the conclusion of the concerto. Mr. Kurtz, it is said, is booked for forty-seven appearances in Australia, Tasmania and New Zealand following the symphony season here. He was probably nervous at his debut here and final judgment as to his merits is deferred until further acquaintance.

The symphonic numbers—the Bax symphonic poem, November Woods; the lengthy Sibelius D major symphony and Alfven's lovely Midsummer Wake—superbly played by the orchestra, won the full approval of the audience, which buoyantly fêted Stock and his men.

Opera's First Week's Program

Paul Longone, general manager of the Chicago City Opera Company, announce the tenative schedule for the opening week at the Civic Opera House. La Fiamma (outside of subscription) has been chosen to ring up the curtain on October 31. The cast includes Raisa, La Mance, Sharnova, Porter, Fletcher, Ohlin, Brown, Mills, Bentonelli, Ruisi, Cehanovsky with Weber directing. Thais with Jepson, Thomas and Martin in the leads, will be presented on November 2. Martha with Jepson, Schipa, Rimini, Malatesta, Love and Lovich with Moranzoni at the conductor's stand is the bill for November 4. Cavalleria Rusticana with Raisa, Tokatyan and Rimini with the first performance here of Gianni Schicchi in English and the Gershwin ballet, American in Paris, are announced for November 6. La Traviata with Mason, Thomas and Tokatyan is to be given at the first matinee, November 7, and the first week comes to a close with a presentation of Madam Butterfly with Burke, Matyas, Chamlee and Rimini assuming the leads.

Two of the new conductors of the City Opera Company are no strangers here, for Roberto Moranzoni and Louis Hasselmans, assigned to most of the Italian and French repertoire, respectively, occupied for many years the same position with the Chicago Opera Company. The conductor artillery has been augmented by Anatol Dorati while Dino Bigalli, Leo Kopp and Henry Weber have been re-engaged. Rudolph Ganz will be a guest conductor and Angelo Canarutto, a new-comer, will assist.

Many changes have been made in the artistic personnel. Although most of the artists who were with the company last season have been re-engaged, many more names have been added. In the last category must be mentioned, among the sopranos: Josephine Antoine, Vivian Della Chiesa, Betty Jaynes, Marjorie Lawrence, Grace Moore and Janice Porter. Gertrud Wettergren and Elizabeth Brown are listed among the new mezzos and contraltos, while only George Rasely is a newcomer among the tenors. Stephano Ballarini and George Cehanovsky strengthen the already formidable baritone department.

FRANCIS BURKLEY,

composer, has recently been added to the theory faculty of the Juilliard Graduate School, New York.

Chicago Artists' Association's Opening Program

The artist program for the opening concert of the Chicago Artists' Association at Curtiss Hall, on October 20, brought Cameron McLean, baritone; Cara Verson, pianist; and Ruth Heizer, mezzo contralto, as soloists. Miss Verson played with her customary aplomb and assurance a group of moderns, in which she specializes, and won the applause of the musical gathering. Both Mr. McLean and Miss Heizer also won favor with the listeners. Glenn Dillard Gunn, critic of the Herald-Examiner, was the guest speaker and his subject was the Position of the American Artist Today. Nelle Richmond Eberhardt and Charles Wakefield Cadman were the evening's honor guests. Harriet Case is again president of the association, having been unanimously re-elected.

Hans Hess Pupils in Professional Field

Florence Autenrieth, cellist, graduate of the American Conservatory of Music, where she studied with Hans Hess, has been engaged as cello instructor at the Morningside College of Music, Sioux City, Ia. Anthony Guererra, also from the Hess studios, made his radio debut in New York on a recent NBC Music Guild program. Later, on a visit to his home town Kansas City, he played over WDAF. During their study with Mr. Hess both young artists were winners of the Bertha Ott competition sponsored by the Society of the American Musicians, the award for which was an appearance in recital under the Chicago impresario's direction.

Harriet Case Pupil in Recital

Ruth Cracknell, studying toward a bachelor of music degree with Harriet Case, was presented in recital by her teacher on October 17 at Cosmopolitan Recital Studio. Possessed of a soprano voice of wide range, purity and varied tone color, Miss Cracknell sang a miscellaneous program with poise and excellent interpretation. Her numbers were by Rosa, Falconieri, Mendelssohn, Handel, Brahms, Meyerbeer, Faure, Keel, Hahn, Bemberg, Horatio Parker, Giannini, Cyril Scott and Elinor Remick Warren.

Walter Knupfer Studio Notes

Raymond Hanson, a member of Walter Knupfer's young artists class, was the soloist at the first meeting of the South Evanston Woman's Club at the Georgian Hotel on October 9. He has been engaged to appear at the next concert of the Woodlawn Woman's Club, November 10, and will give a short program at the December meeting of the Chicago Woman's organization at the La Salle Hotel, December 3. On November 29, Mr. Hanson opens Mr. Knupfer's young artists' recital series at the Little Theatre of De Paul University School of Music.

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Toronto Fetes Flagstad in Recital; Winter Season of Orchestra Starts

Final Events in Proms Series Include Premiere of Symphony by Willan—Operatic and Recital Calendar Offers Hearings of Interest

TORONTO, CAN.—Kirsten Flagstad was heard in a superb recital at Eaton Auditorium on October 8, when an overflowing house was rapturous over her voice and the sweeping, elemental quality of her nevertheless highly sophisticated art. Groups of Strauss, Marx, Frank Bridge, Grieg, Jordan and Wagnerian excerpts made up the formal program, extended with many encores. Edwin McArthur played impeccable accompaniments throughout, using the organ for the Beethoven Creation Hymn and one or two others. The shaded power and noble beauty of this eminent soprano's performance attested once more to her rank as an artist of supreme caliber.

WILLAN SYMPHONY PREMIERED

The next to last Prom Concert at Varsity Arena was among other features notable for the premiere of Dr. Healey Willan's symphony in D minor. The first movement, *largo*, and the finale, *allegro jubilante*, are in sonata form; the second, *adagio*, more unrestricted in texture. While quite up-to-date in its attitude to tonalities, the work is never self-consciously insurgent, and a clear fluidity pervades the entire score from its rhapsodic to its vehement passages. The distinguished composer received a prolonged and significant ovation. Tito Fandos, a tenor of high, sweet and flexible voice, sang the Prize Song and many characteristic Spanish encores with happy effect. Several Wagnerian numbers were stirringly conducted by Reginald Stewart.

NEGRO TENOR HEARD

Luther King, Negro tenor, made his first Toronto appearance at Massey Hall on October 13, in a program whose ordering was in itself a work of art. The polished suavity of this singer's phrasing, his serenity in old classics, his command of style in operatic and oratorio numbers, his faithful interpretation of Lieder and his well dramatized spirituals proved him to be an artist of fine accomplishments. Jean Houston was his accompanist, remarkable not only in that capacity but also for her musicianly arrangements of the spirituals.

AIDA SUNG

On October 14, Braheen Urban, director of the Canadian Grand Opera Association, compassed achievement in producing Aida at Maple Leaf Gardens, the fine cast assisting materially through splendor of voice and seasoned technic. Anna Leskaya sang the title-role beautifully, well matched by Sydney Rayner as a heroic Rhadames. Rosita Fordieri made a lovely and melodious Amneris and Randolph Crowe as Amonasro was forceful not only in his virile singing but in his superb acting as well. Burke Callaghan sang the King well and Basil McGillivray was the dignified Ramfis. Others were equally acceptable. Sigmund Steinberg's orchestra, under the able baton of Gabriel Simeoni, did fine work, and the whole production held much glamor.

PROMS SERIES CLOSES

The Promenade Symphony on October 15 closed its season in grand style, beginning with Conductor Reginald Stewart's ingenious arrangement of Mendelssohn's E minor Fugue, worked up to a superb climax. This was followed by the Bruch G minor concerto, played with intellectual authority by the concertmaster of the Toronto Symphony Orchestra. In response to deluging applause he gave further numbers equally lofty in interpretation and brilliant in tonal and technical quality. Later Boris Volkoff and his group gave several dances which they had presented at last summer's Olympiad. Excerpts from the Rimsky-Korsakoff Scheherazade had atmospheric evocations under Mr. Stewart's baton, succeeded by Grainger's Handel in the Strand and finally Auld Lang Syne, *tout le monde* singing. Enthusiasm and speeches by various dignitaries closed the concert and the long rich season.

The Toronto Conservatory on October 19, held its Graduation Exercises at Convocation Hall, when Dr. Cody, president of Toronto University presented diplomas to fifty graduates, and a short program was finely interpreted by Helen Simmie, soprano; Agnes Butcher, pianist and Fredda Bradley, violinist.

WINTER ORCHESTRAL SEASON OPENS

October 20 opened the Toronto Symphony Orchestra season at Massey Hall. Sir Ernest MacMillan, its gifted conductor, gave a colorful and happy reading of the Strauss Don Juan tone-poem, which set things going brilliantly. Mishel Piastro then appeared and delighted the crowded house with his glittering performance of the Glazounoff concerto in A minor (op. 82). Applause finally forced the visitor to give a repetition of the last movement. After the intermission the rest of the concert was given up to the Schubert seventh symphony, closing the event with the opulence that augurs well for the season.

B. P.

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Brailowsky Appears in Many Countries

Since leaving America upon the conclusion of his 1935-36 tour, Alexander Brailowsky, Russian pianist, has played a series of concerts throughout South America. In Rio de Janeiro, eleven concerts were given in the big Municipal Theater, and six in Sao Paulo. In Buenos Aires, the Teatro Colon housed Brailowsky's nine appearances, of which six were in the nature of a complete Chopin cycle. Four concerts were given at Montevideo, whereupon Brailowsky returned to Switzerland to his home on Lake Geneva.

Brailowsky's autumn itinerary in Europe comprises the following cities: October 11, The Hague; 13, Lausanne; 15, Geneva; 17, Amsterdam; 18, Rotterdam; 20, Stockholm; 22, Copenhagen (orchestra); 27, Copenhagen (recital); 29, Stockholm (second concert); November 3, Liège; 8, Paris (Pasdeloup Orchestra); 12, Prague; 14, Bruenn; 16, Vienna; 18, Bucharest (orchestra); 22, Bucharest (recital); 24, Budapest; 27, Paris (recital in the Salle Pleyel); December 2, Brussels; 4, London (Queens Hall); 7, Marseille; 9, Monte Carlo (orchestra); 11, Zurich; 17, Lyon; 19, Bordeaux; 26, Cannes. In January, Brailowsky returns to this country where he will play orchestral and recital appearances in New York, Chicago, and other important cities. Thereafter, the Russian artist plays in Mexico and Colombia, and upon his return to Europe has engagements awaiting in Paris (second recital at the Salle Pleyel), London (second recital at the Queens Hall) and throughout Italy.

Helen Olheim to Be Heard in Concerts

Helen Olheim, mezzo-soprano, who this winter enters her second year with the Metropolitan Opera, is to be heard frequently in concert, in addition to her opera season. On October 28 Miss Olheim sings in Kingston, N. Y.; 30, Beaver Falls, Pa.; November 2, Elizabeth, N. J.; 4, Wilkes-Barre, Pa., with Ruggiero Ricci; 8, Washington, D. C., with Josephine Antoine, Joseph Bentonelli and Julius Huehn; 9, Lockport, N. Y., with Frederick Baer; 11, Fredonia, N. Y.; 13, Decatur, Ill., with Mr. Baer; 16, Muskogee, Okla.; 18, Ponca City, Okla.; 23, Coshocton, Okla.; 25, Wooster, O.; 30, Saginaw, Mich.; December 9, Charlotte, N. C.; January 12, Buffalo, N. Y., with Richard Crooks; February 25, Bridgeport, Conn., with Gregor Piatigorsky; March 2, Roanoke, Va., with the National Symphony Orchestra; April 12 and 14, cities of Tennessee and Georgia; 16, Lafayette, La.; 19, Beldon, Tex.; 21, Sherman, Tex.; 23, Fort Smith, Ark.; May 3, Charlottetown, Prince Edward Island; 5, Halifax, N. S.; 7, Moncton, N. B.; 10, Fredericton, N. B.; 11, Sackville, N. B.; 13, St. John, N. B. The last three appearances are with Frederick Nagel.

Hippodrome Opera Performance

The New York Hippodrome Opera Company gave Norma on October 23, with Anna Leskaya assuming the title role, a new Adalgisa in Maru Castagna-Fullin and Vittorio Fullin as a Pollione not heard before in New York. Miss Leskaya, who had sung the role in the same theatre several seasons ago, excelled in its more dramatic pages. Although her voice is not primarily a coloratura, she gave a creditable performance of Casta Diva, in which the nocturnal mood of the Druids' grove was established. Mme. Castagna-Fullin was a colorful-toned and dignified Adalgisa, and Fullin a Pollione of considerable vocal resonance and dramatic ardor. Others in the cast included Nino Ruisi as a dependable Oroveso; Mildred Ippolito as Clotilde, and Costante Olivaro as Flavio. The chorus was of variable efficiency, the orchestra under Fulgenzio Guerrieri playing somewhat noisily. The stage mounting was not distinguished. The audience was fairly large and demonstrative.

R. K.

Iturbi Conducts and Plays in London

Jose Iturbi returned to the London musical scene after an absence of eight years when he appeared on October 12 at Queen's Hall as conductor and pianist with the London Philharmonic Orchestra. Iturbi repeated this program the following day. On October 18 he gave a piano recital in Queen's Hall and, 21, played with the B. B. C. Orchestra. A recital in Oxford followed on the 23rd and, 25, he again was heard with the B. B. C. Orchestra, this time as conductor. He returns to this country on the SS. Queen Mary, which sailed October 28, in time to open his first season as permanent conductor of the Rochester Philharmonic Orchestra on November 5. Other orchestras which have engaged his services as director for the coming season include the Detroit Symphony for three appearances, the Ford Sunday Evening Broadcasts for eight consecutive weeks; he will conduct one week with the Chicago Symphony, and three weeks with the Minneapolis Symphony.

Fourth National Piano-Playing Tournament Opens Soon

The National Guild of Piano-Teachers (Irl Allison, president), has anounced its plans for the fourth annual National Piano-Playing Tournament to be held in 1937. The tournament opens in Los Angeles in February, and is to be held in at least fifty cities, including New York. All piano students are eligible for the tournament which offers them an opportunity to play programs before a prominent judge and receive a rating of their musical ability. Each tournament player receives a certificate of rating and is eligible to a place on the National, State or District Honor Rolls. The tournament also is designed to furnish the piano-teacher with a yardstick by which to measure his success with his pupils, and to stimulate an interest in American composers, since each tournament entry must submit one American composition. Four thousand students participated in the tournament last year in forty cities.

The guild will also issue at the beginning of the new year the first National Directory of Piano-Teachers of the United States which lists the names and addresses of piano-teachers compiled in state sections. The directory also catalogues the leading makers of pianos, piano dealers, publishers of piano teaching material, composers of piano music, the houses that handle books and sheet music for the piano, and the National Honor Roll of Piano Students in the 1936 tournament. It will be distributed to piano teachers, music stores, book stores, publishers, libraries, music schools, colleges and universities, conservatories, chambers of commerce, music journals and other agencies of information.

The headquarters of the National Guild of Piano-Teachers is in New York City. General chairmen of the tournament units are located in cities from coast to coast.

"SHE IS A GENIUS

"Gloria Perkins made her debut in a recital at Town Hall last night. She is a pupil of Louis Persinger and not without some experience on the public platform, having appeared twice as soloist with the National Symphony Orchestra in Washington and also with the Reading Symphony Orchestra. . . . She roused a large audience to spontaneous outbursts of enthusiasm by the general meritoriousness of her work.

"The program she had chosen was a difficult one, asking all of the virtuosity and musical understanding of an experienced artist for its complete realization. For one of her years the violinist proved the possessor of a well-rounded technical equipment and of a silky tone. . . . There was a praiseworthy outlining of melodic contours in this playing, a play of light and shade in cantabile passages.

"Flexibility of bowing, clean intonation, careful phrasing and a goodly fund of musical intelligence made the performances of good omen for the future of the gifted girl. The octaves and the filigree sections of the concerto (Mendelssohn) were delivered with a sureness of touch meriting only approval."—*New York Times.*

"Miss Perkins, who looks something like a very early edition of Lily Pons, is 14 years old and has unmistakable talent. . . . Her interpretations were straightforward and unaffected, obviously the result of her own feeling and seriousness of purpose.

"A wisely chosen program included the Mendelssohn Concerto as its principal offering. Added to this were the Vitali Chaconne, the Prelude and Fugue from Bach's G Minor Solo Partita, and a closing group of shorter works. The concerto revealed a confident approach, a warm, clear tone, and a left-hand technique of unusual sureness and flexibility."—Winthrop Sargeant, *New York American.*

"Miss Perkins has definite talent for her instrument . . . basic talents revealed—generally excellent intonation, sound rhythmic instinct, a nice feeling and melodic line."—*New York Sun.*

and I consider her, unquestionably, the finest child violinist in the world. She is a genuine artist."—*Dr. Hans Kindler.*

GLORIA
PERKINS
in New York Recital
at Town Hall, Oct. 16, 1936

"A talent of decided promise was disclosed by Gloria Perkins, a young violinist who made her local debut in recital at Town Hall last night in the presence of a large demonstrative audience. . . .

"Already possessed of a solid technical equipment, Miss Perkins set forth both the Vitali and Mendelssohn work with consistent purity of intonation and with no little verve. She has an excellent sense of rhythm. . . ."—*New York Herald Tribune.*

"Gloria Perkins, violinist, student of the noted musico-pediatritian, Louis Persinger, proved herself a decidedly gifted lassie. In Vitali, Mendelssohn, Bach she displayed a spontaneous musical feeling and a violinistic aptitude especially revealed in a deft bow and a chastely expressive tone. . . . Her listeners were many and loudly enthusiastic."—*New York Post.*

"A crowded house, gales of applause and flowers aplenty combined to make her first local appearance a happy one. Little Miss Perkins made a favorable impression as far as musicianship and technical security went. From the opening phrases of Vitali's Ciacona on she bore herself with unwavering poise. There was unmistakable self-possession.

"The violinist, followed up the Ciacona, smoothly and sensitively executed, with the Mendelssohn concerto. . . . Accurate intonation, careful phrasing, and genuine feeling were there."—*New York World-Telegram.*

"An unusually satisfying recital was that of Gloria Perkins, child violinist, at Town Hall last evening. Only fourteen years of age, she played a program that any older artist might be proud of. In the familiar and grateful Mendelssohn Concerto she displayed a fine range of tone, of supple technic, and of genuine musical feeling. Her interpretation was naturally along the traditional lines used by famous violinists, but she plays with intense concentration and there were revealing glimpses of her own musical self, particularly in the slow movement.

"A Bach Prelude and Fugue for violin alone showed the extent of her finger mastery and sureness of rhythm and poise. Altogether it was a most happy occasion that bespeaks an interesting future for a typical young American girl of great talent."—*Henriette Weber, New York Evening Journal.*

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Pasadena Grand Opera Forces Begin Series of Performances

Masked Ball Is First Offering—Orchestral Doings Include Bow of New Organization and Premiere of Native Scores

Los Angeles.—The first presentation of the Pasadena Grand Opera Company's season was Verdi's Masked Ball, given October 16 before an appreciative audience in the Pasadena Civic Auditorium. Bright and attractive costumes and adequate scenery set off the production, which was enhanced by an excellent ballet in the culminating ball scene. The principals were properly routined, but the chorus and orchestra would have been greatly improved by more rehearsals.

The vocal hit of the evening was Claudio Frigerio's splendid interpretation of the Eri tu aria, which won him sincere audience tribute. He sang Renato with assurance and a naturally fine voice, though apart from the aria the latter seemed more muffled than usual for him.

Lodovico Tomarchio scored emphatically as the dashing hero, Count Ricardo, singing with a well placed voice of ringing timbre and lovely quality. He knew his role thoroughly, and carried tempos with dynamic ferver and a swing that was a material assistance to the entire production. Georgia Stark did well as the Page, handling her role with the assurance of experience, and a voice of more lyric power than usual with coloraturas.

The ballet by Ernest Belcher was delightfully and artistically done. Marjorie Belcher and Louis Hightower were graceful and well balanced principals, supported by an excellently trained group of fourteen girls. The interpolation of Debussy music was rather surprising, but wholly pleasing in effect.

Ann Traverso was miscast as Amelia. The possessor of a good lyric voice, she forced it to the point of distortion in the endeavor to meet the requirements of a dramatic role. Lena Zukin's natural voice was insufficiently trained to fulfill the demands of the part of Ulrica, the witch. Raoul Carrere, Richard Langham, John Bloem, John Radic, Amerigo Lombardi, Saul Silverman, Albert Cranston and Simon Russek completed the cast. Umberto Martucci conducted.

Pacific Institute Orchestra Bows

The newly formed symphony orchestra of the Pacific Institute of Music and Fine Arts made its debut in the institute's concert hall October 18, under the baton of Manuel Compinsky. The group played with good taste and a degree of artistry and ensemble balance that was really surprising in view of its recent formation and the obvious difficulties of rehearsal. Los Angeles has not had a "Little Symphony" for some time, and this group should fill that place adequately. The public interest shown was manifested in an attendance which far exceeded the capacity of the concert hall.

The most interesting work on the program was the first performance of the second and third movements of Hugo Davise's concerto for flute and orchestra with Martin Ruderman as soloist. The work proved an admirable addition to the limited repertoire of flute concerti. It was modern in tonal coloring, without being abstruse, nor was the composer afraid to be melodic. His use of modal scales did not deliberately avoid the diatonic, but held an agreeable plasticity. The *andante* was a charming pastorale, and the *burlesca* consisted of contrasting dance movements of rhythmic vitality.

Ruderman played the difficult solo part in an interesting manner, showing good tone and admirable training. The orchestra could have done better with more rehearsals, the harp and occasionally other instruments contributing notes obviously not intended in the score.

The orchestra's best work was in the Haydn London Symphony in D major, Ravel's Pavane, and the final spirited Dance of the Buffoons, from Rimsky-Korsakoff's opera, Snowmaiden; the latter was encored to repetition. A young soprano, Wanda Owen, offered both the Flower Song and Jewel Song from Faust, though it can hardly be considered advisable to attempt both Siebel and Marguerite in the same program. Her voice was sweet-toned, although not yet fully placed, and she was not entirely familiar with her scores.

Gegna with Club Ensemble

As soloist with the 233 Club Symphony Orchestra in the Hollywood Masonic Temple Auditorium October 14, Mischa Gegna won long and appreciative plaudits for his able rendition of the Dvorak cello concerto. He played with warm and sympathetic tone, surmounting the manifest difficulties of the work with accomplished ease, and delivering its romantic message with musicianly phrasing.

Oscar Radin conducted with decisive gestures that skillfully controlled the dynamics, despite the limited rehearsal time possible to this group. German's Three Dances from Henry VIII, Tschaikowsky's March Slav, Schubert's Rosamunde Overture and Wagnerian selections comprised the program.

WPA Orchestra Premiere

Cameron O'Day Macpherson's latest work, Irelandia, was cheered at its first presentation by the WPA Symphony Orchestra under Modest Altschuler's direction in Trinity Auditorium on October 14. In the composer's own words, the moody score expresses the "ceaseless struggle for freedom" of the Irish people. It was cleverly orchestrated, using a number of themes of suggestively Irish lilt.

Beethoven's eighth symphony received a careful reading. Mendelssohn's Calm Sea and Prosperous Voyage, and Wagner's Traume and Album Leaf were also on the program. A brilliant conclusion was Tschaikowsky's 1812 Overture, wherein the orchestra was augmented by the project's concert band.

Recitals

Milton Feher offered a violin recital in the Biltmore on October 15. He played with scholarly phrasing and care, but his tone held a minimum of vibrato after the Joachim tradition, and his interpretations were reserved to the point of coldness. A Bach sonata in E minor, Lalo's Symphonie Espagnole, and a group of short numbers comprised the program. Theodore Saidenberg supplied able piano accompaniments.

A Bach and Beethoven program was given by Joseph Levi-Leonard in the Pacific Institute concert hall on October 16. The blind pianist was most at ease in his Beethoven interpretations, particularly in the six variations (Op. 34). R. D. S.

Rambling Around

Madame Lenox-Darcy, vocal teacher in Chicago for many years, has permanently located in Hollywood with her singer-actor husband, and has opened a studio. Her past study was with such teachers as Sbrigla and Marchesi of Paris, Carobbi and Lombardi of Florence, and David Bispham of New York. Her husband, Emery Darcy, baritone, has made many important appearances on the Pacific Coast since his arrival here last spring and his engagements for this winter are numerous. He is under the personal management of Wynn Rocamora of the L. E. Behymer office.

* * *

Margaretha Lohmann, pianist, teacher and head of the music department of Whittier College, gave a recital October 19 before the San Francisco Pro Musica. She also appeared in recital September 18 at Long Beach, Calif., for the pianist's association of that city. She gives a recital on November 1 at the University of California at Los Angeles, sponsored by faculty members and the Sigma Alpha Iota musical sorority of that university of which she is an honorary member. Four of Miss Lohmann's artist students, Leah Hoover, Ruth Dyrr, Maryo Van Deman and Dorothy Pfeiffer, played a

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DOROTHY ANDREWS,
accompanist, of Pasadena, Cal., was for three years located at Honolulu and five years at Washington, D. C., accompanying for resident teachers in these places. She has also played for Reinald Werrenrath, baritone; Malda Fani, soprano; and Catherine Toomay, soprano. Miss Andrews is now permanently located on the Pacific Coast.

program of piano ensemble numbers on October 8 at the Barker Bros. Auditorium in Los Angeles. Also Genevieve Townsend has been engaged for seven concerts in November and will play the Tschaikowsky B flat concerto with the Santa Ana Federal Project Orchestra.

* * *

Mrs. Vittorio Trevisan, formerly of Chicago, is a member of the Hollywood musical colony and teaches the vocal methods of Vittorio Trevisan. Artist singers who are now or have studied with her include Douglas Beattie, bass, who sang at the Hollywood Bowl both this past summer and during the summer of 1935; John Lewis Meehan, tenor; George Scheller, baritone; Charles Veneman, baritone, contract player at Warner Brothers Studios; Robert Barrat, baritone, of Warner Brothers studios; Lillian Bourman, soprano of Wichita, Kans.; Loha Dale, coloratura soprano; Allen Rankin, tenor; Dwight Coye, tenor; and Eugene Newcomb, baritone, who won the first prize in the 1932 Atwater Kent contest.

* * *

Plans for the development of an art center at Hancock Park on Wilshire Boulevard in Los Angeles are progressing. Conferences are now being held as to the type of buildings and facilities to be constructed on ground furnished by G. Allen Hancock. This art center will contain a conservatory of music, arts club, school of arts and crafts of fine arts and of the theatre and oratory, an opera house, art gallery, institute of motion pictures, television and radio arts, a chapel of sacred music and a building to be known as Hancock Hall, in honor of the benefactor.

* * *

Diana Gaylen, soprano of the Shubert Blossom Time company in Philadelphia at the present time, has been signed by the Behymer Artist Bureau of Los Angeles, for motion picture and radio engagements in Hollywood.

* * *

Joseph J. Klein, vocal teacher of Southern California, announces the engagement of his artist-pupil Mignon Hagg, lyric soprano, as soloist in the First Baptist Church, Glendale, Calif. She recently sang in concert at Barker Brothers Auditorium and afterwards was contracted by the Behymer Artist Bureau of Los Angeles for concert and recital engagements.

* * *

Merle Armitage, impresario of Los Angeles, announces eleven performances of The Great Waltz at the Los Angeles Philharmonic Auditorium starting December 25, and ending January 2 inclusive. The entire New York cast will fulfill this engagement.

* * *

Rosabelle de Long, soprano and voice placement teacher of Hollywood, received her American training from Cesare Sturani and Richard Hageman of New York. In Europe she studied with Salvatore Giordano, Fernando Tanara and Giuseppe Marrone in Italy. Mme. de Long made her opera debut in 1928 at the Teatro Malibran, Venice, and afterwards sang in opera in many European cities. She opened a studio in Hollywood in 1931. Eloise Spann, coloratura soprano, a former pupil of Marcella Sembrich in New York, is now studying with Mme. de Long and made her Los Angeles concert debut on October 1, at Barker Bros. Auditorium. Miss Spann has been cast in a number of moving pictures.

* * *

Raymond McFeeters, pianist, coach, composer and accompanist of Pasadena, Calif., appeared in a group of his own compositions on October 19 at the monthly meeting of the Los Angeles Music Teachers' Association. He gave a joint recital with Martha Vaughn, soprano, October 24, for the Los Angeles MacDowell Club of Allied Arts. Others appearances were as accompanist for a recital October 13 by Mary Cowerd, soprano, at San Diego, Calif., sponsored by the Lions Club of that city; and he is to be accompanist for a recital on November 10 by Ludmilla Sanova, contralto, at Pasadena, Calif.

* * *

The Mary Carr Moore Manuscript Club, announces winners of first place at the annual contest held the fall of each year as follows: Morris Browda, Alice Lee Wiley, Arthur Carr, Hugo Davise, Hazel Caster. Winners of second and third places and honorable mention are: Richard Bender, Constance Shirley, Larry Beane, Mary Sinclair Taylor, Roy Wellesley, J. Charles McNeil, Henry G. Millier, Claudia Wirsen, Adelaide Pouliot, David Rike, Mildred Portney, Virgina Gurley, Herman Kaysen. Nine prominent musicians of Los Angeles acted as judges in the various contests.

* * *

Marion McCutcheon, artist from the studio of Helen Bates Omeron of Los Angeles, sang over radio station KOA on October 15 from Denver on a nation-wide hook-up. Gueneth Omeron, coloratura soprano, was heard in a recital October 25 at the Beverly Hills Hotel. George Harris Pitman, baritone, sang over station KHJ from Los Angeles October 18, Frederick Stark conducting the program.

* * *

Chopin is to be the next musical picture under the direction of Frank Capra to be produced at the Columbia studios in Hollywood. It is promised that this will be on a large scale with Chopin music featured. Francis Lederer will, it is said, impersonate the composer.

* * *

Bonnie Zobelein, soprano of Hollywood, appears as soloist on November 5 at the Los Angeles Biltmore Hotel with the Beethoven String Trio. She will sing the Casta Diva aria from Bellini's Norma. Lillian Steuber, pianist, is the other soloist of the evening. Miss Zobelein is engaged as soloist with the Ellis Club (Heinrich Hammer, conductor) at its concert on December 6 at the Los Angeles Philharmonic Auditorium. The next morning, December 7, she appears in the soprano role of Rimsky-Korsakoff's Snow Maiden at the Hollywood Opera Reading Club at the El Capitan Theatre. Leon Rains is the musical director for all the operas presented by this club.

C. D. K.

Marga Waldron to Give First New York Recital

Marga Waldron, American dancer, gives her first New York recital following her 1936 European tour at the Guild Theatre on November 8. Miss Waldron offers for the most part the program she presented on the Continent. At the Salle Pleyel in Paris, Miss Waldron danced to an audience said to comprise 3,100 people. Immediately thereafter she was invited to appear in a television broadcast by the French government. Miss Waldron is one of the few concert dancers whose repertoire embraces both classic toe dancing and character work.

The first section of the Guild Theatre program consists of ballet and Oriental numbers and Hungarian gypsy and Russian folk dances. The second part is an all-American section wherein Miss Waldron presents a series of personalities, starting with the Pioneer Woman of covered wagon days, and continuing with a Southern Belle after the Civil War, a Western Cowgirl at the turn of the century, and then the spirit of Broadway as portrayed by her dance, Rhapsody in Blue. Miss Waldron is to be assisted by a string trio with Eleanor Mangum at the piano. After her New York recital Miss Waldron is scheduled to fulfill engagements throughout the United States and in February she embarks on her second European tour.

Birmingham Club Hears Erskine

Manhattan String Quartet Appears—Stillman-Kelley to Lead His Score with Civic Orchestra

BIRMINGHAM, ALA.—The Birmingham Music Club opened the musical season here at the Tutwiler Hotel, and John Erskine, president of the Juilliard School of Music, author and pianist, was guest of honor and speaker for the occasion. Mrs. George C. Harris, club president, introduced Mr. Erskine, who, with his sparkling wit and originality of thought, entertained the audience delightfully, and suggested some splendid plans for music clubs. He talked of opera companies being formed in all large towns, largely of local talent with the leading roles being filled from notables of the Metropolitan or Chicago Opera companies. He named many ways to aid young talent, and argued that home talent should be appreciated for its full worth, and not overshadowed by the prestige of a New York or European artist. They might be better than any outsider the club could bring. Seated at the speaker's table were the president, Mrs. Harris, Mr. Erskine, Mrs. George H. Davis, Mrs. Ruth Chandler, Mrs. J. W. Luke, Clara Hayden and Dorsey Whittington.

The Manhattan String Quartet presented an evening of delightful chamber music at the Little Theatre, under the auspices of Edna Gockel Gussen. The audience was appreciative of the remarkable performance of these gifted young men who played with unity, phrasing, and perfect rhythm. The proceeds of the concert were donated to a fund for chamber music organizations.

The Birmingham Conservatory of Music has opened a branch on the Southside of the city, and also a branch in Anniston. A teacher of Public School Music, Elizabeth Hill, has been added to the faculty. Noon recitals are held at the conservatory every Saturday.

OTHER MUSICAL EVENTS

Mary Huddleston Davie, pianist, gave her senior recital at the Birmingham College of Music. She is a pupil of the faculty director, Guy C. Allen.

The Birmingham Music Teachers Association presented Carl Herring, brilliant Viennese pianist, in concert before a large and discriminating audience in the ballroom of the Tutwiler. Mr. Herring completely won his hearers with his skillful and charming interpretation of a program of difficult classics.

The Birmingham Civic Symphony Orchestra (Dorsey Whittington, conductor, and Ottokar Cadek, concert master) has invited Dr. Edgar Stillman-Kelley to conduct one of his own compositions at the orchestra's concert on February 2.

HANDEL SOCIETY ELECTS

J. E. Turbeville was elected president of the Handel Choral Society, of which Harold Biard is conductor. Other officers chosen were Mrs. J. R. Lester, vice-president; Mrs. J. K. Pratt, secretary; Mrs. M. K. Heath, treasurer; and T. F. Matthews, librarian.

The Woodlawn Music Study Club presented Rosalie Pettus Ruffin, pianist, pupil of Guy C. Allen, of the College of Music, and Kathleen Teague, soprano, in a program featuring their first meeting of the season.

A. G.

RAYMOND McFEETERS,
pianist, coach and accompanist of southern California, is playing for Martha Vaughn, soprano, in her recital December 18 at the Los Angeles Trinity Auditorium, as one of the attractions in the Petrie series of concerts. He recently appeared in a violin sonata recital with John Pennington, the newly appointed concertmaster of the Los Angeles Philharmonic Orchestra, at Santa Maria, Calif.

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NEW YORK CONCERTS

OCTOBER 19

Leroy Anspach An appreciative audience greeted the young pianist Leroy Anspach, a native of Philadelphia and a pupil of Alberto Jonas, who made his second appearance in Town Hall. The program consisted of Melodie by Gluck-Sgambati and Caprice, Air de Ballet by Gluck-Saint-Saëns, the complete sonata in G minor by Schumann, a group of Chopin consisting of the ballade (Op. 52), a valse, a nocturne and three etudes. The last group included Spinning Song by Rhene-Baton, La Vallee des Cloches of Ravel and the Liszt Hungarian Rhapsody, No. II.

Mr. Anspach brings to his piano playing clarity, a fine sense of pedaling and an enviable lyric gift which produces a tone which is of fine quality to the hearer. In the Schumann sonata he played the *andantino* with a fine melodic line and a superb technical equipment in the *scherzo* and *rondo*. The *presto* was a little too automatic. His is a temperament for Chopin playing and here he seemed to be at his best. The three etudes were played in a flawless style as was the Ballade. The closing numbers showed much sense of atmospheric mood and after the difficult Liszt rhapsody many encores brought a successful program to a close.

Elvin Schmitt On Monday evening Elvin Schmitt, pianist, made his debut at Town Hall. For his program Mr. Schmitt presented the partita in C minor of J. S. Bach, the sonata in B minor of Liszt and for concluding items, a group of short subjects by de Falla, Debussy, Scriabin, Medtner, and Weber-Tausig.

In the Bach partita Mr. Schmitt gave the impression of one laboring under nervousness. However, in the Liszt sonata he played with more assurance and was heard to much better advantage. It was after this number that his listeners applauded him with enthusiasm and recalled him to the stage repeatedly. Mr. Schmitt's touch is powerful and his technic adequate to contend with intricate scores and his reverence for the master composers he chose to interpret was evident. A large attendance accorded Mr. Schmitt a friendly reception.

Edwin Grasse The first of two recitals by Edwin Grasse in Steinway Hall took place on Monday evening before a large and applausive audience. The program was made up of three Beethoven sonatas for violin and piano, with Ada Zeller as the keyboard collaborator. These were the sonatas in D (op. 12, No. 1); in C minor (op. 30, No. 2); and in G (op. 96, No. 10). Mr. Grasse is a musician of deep feeling and his interpretations were eloquent of long association with and reverence for the music of Beethoven. He was ably partnered by Miss Zeller, whose piano tones blended well with those of the violin. Much enthusiasm was manifested by the audience. Mr. Grasse will give a second recital in the same hall on November 16.

OCTOBER 20

Philadelphia Orchestra Functioning as the regular conductor of the Philadelphia Orchestra, Eugene Ormandy led its opening seasonal concert at Carnegie Hall, and the evening found a capacity audience gathered to greet the organization and its gifted new leader.

Ormandy chose a cleverly contrasted program, consisting of the prelude and fugue, F minor, Bach-Caillet; William Turner Walton's first symphony; Beethoven's violin concerto, with Fritz Kreisler as soloist.

It may be said at once that Ormandy covered himself with glory. Informed and effective as he was previously, he has developed strikingly even since last year, and showed complete art, assurance and authority, controlling and stimulating his players admirably in all requirements, and giving deep musicianship and eloquence to his interpretations. The listeners were quick to sense the import of the new young baton master and gave him a series of ovations such as Carnegie Hall rarely hears.

Walton's symphony was reviewed thoroughly on the occasion of its London premiere (1935) and after the 1935-36 American performance in Chicago and Rochester.

The youthful English composer, thirty-four years old, has achieved a noteworthy score in this work, which on the whole suggests the style and spirit of Sibelius, but also shows frequent originality, and often goes far beyond him in modern freedom of harmony and characterization. Then, too, the Walton pages are more clearly drawn and better varied, than the symphonies of the Finnish composer. Warm applause greeted the novelty, which is easily the best English orchestral example of recent years. Ormandy and the orchestra gave magnificently of themselves in the production.

Kreisler's version of the Beethoven concerto is thrice familiar, and showed its usual lapses of pitch and technic, careful purpose, and moments of beauty in tone.

Frank Glazer A strong personality and marked temperament were features of the debut recital given by Frank Glazer, American pianist, at Town Hall before a large audience. The artist, still in his early twenties, is a native of Wisconsin and lives in Boston. He has studied with Schnabel in Europe, and something of that master's thoughtful method of interpretation was noted in his playing. One felt that in spite of some tendency to overstress dynamics and also to excessively impetuous tempi, the pianism of Mr. Glazer held unusual power and betokened the arrival of a highly promising young artist on the musical scene. His taxing program included the Bach English Suite in G minor (No. 3); the Brahms sonata (No. 3), in F minor (op. 5); the Schubert sonata in A minor (op. 42); and a group of Chopin.

His playing was distinguished by a large, muscular tone, but capable of expressive lyricism in *cantilena* passages. His Bach was marked by over-tendency to contrasts in tempi and the like, but for the most part played with musicianly conception. The Brahms was best in the more reflective pages which often moved by their impressive dignity and power. The Schubert work proved most grateful of his performances, with considerable lyrical feeling, and the final Chopin group offered opportunities to dazzle by his considerable technical equipment. The audience was definitely impressed and awarded him many recalls.

OCTOBER 21

Pietro Yon The annual organ recital of Pietro Yon, director of music at St. Patrick's Cathedral and honorary organist of the Vatican, took place in Carnegie Hall before the usual large audience. Mr. Yon was represented as composer by a new Canadian Rhapsody, written for the centennial of Vancouver this year, in which he has introduced four tunes from that Dominion as the basis for a toccata structure of genial melodic character and attractive contrasts of mood. The opening group of Bach included the prelude and fugue in C major, the chorale Wachet Auf, and the toccata, adagio and fugue in C major, all built up with consummate contrapuntal skill and clarity but keeping down the majestic dynamic scale to one comfortable to the concert-goers' ears. The wide-ranging program included also a theme and ten variations by Angellelli, Cantilene Pastorale by Guilmant, a bourrée and minuet by Karg-Elert; La Goccia, a programmatic work of Remondi, and the spacious second sonata of De La Tombelle. As usual, the distinguished skill in registration, amazing pedal facility and manual dexterity of the celebrated organist, repeatedly won the ovations of his listeners.

Michael Zadora A piano recital was given at Town Hall on Wednesday evening by Michael Zadora before a large and cordial audience. The program comprised Sarabande con Variazioni (Bach), prelude and fugue in D (Bach-Busoni), the Liszt sonata in B minor, La Vision (Charles V. Alkan), two Chopin nocturnes, and the Six Paganini Caprices of Liszt. Mr. Zadora's playing has digital accuracy and a large share of temperamental fire. His interpretations are interesting and unhackneyed, although adverse comment should take cognizance of over-emphasized pedalling now and then. He played the Liszt sonata with brilliance, and received warm applause from his hearers. Another high light was his projection of the Chopin numbers.

OCTOBER 22

Nanny Annibali A comely mezzo-soprano, Nanny Annibali, appeared for the first time in America at Town Hall on Thursday afternoon. Born in Turin, Miss Annibali unlike many of her opera-loving compatriots has specialized in the singing of Lieder and has toured extensively in Italy, Switzerland and other cities in Europe.

Her first group consisted of songs by Italian composers, including Cimarosa, Caccini, Durante, Sinigaglia and Respighi. The voice, though not a powerful one, is of an exceptionally good range encompassing an even quality in all registers. She won instant approval from her audience through her power to interpret songs. This she does in a musicianly way, with fine phrasing, diction, and a desire to give her hearers a real dramatic picture of song content.

In the second group of Lieder by Schubert and Brahms, Miss Annibali sang the latter's Der Schmied with pathos and deep feeling. It was also a pleasure to hear the Zigeunerlieder sung in so charming a manner.

The program was brought to a close by a group in French, consisting of Two Bergerettes, a Romance and the Air de Lia from L'Enfant Prodigue by Debussy. The accompaniments, beautifully played by Erno Balogh, gave this singer excellent support.

Arthur Billings Hunt Town Hall in the evening was the scene of a recital by Arthur Billing Hunt, baritone, who has made previous appearances in New York. A light, well-trained voice and a pleasing personality are assets of this mature vocalist, who showed his cultivated ideals of performance in a wide selection of song literature. Opening with Eri Tu from Verdi's A Masked Ball, he sang a French group by Lully, Poldowski, Rabey and Georges; one in German by Brahms, Schumann, Strauss and Riede; a welcome brace of MacDowell songs (Folksong, The Swan Bent Low, A Maid Sings Light, As the Gloaming Shadows Creep, and The Sea), too long neglected in our concert halls; and a second English garnering in which appeared somewhat sentimental items by Nevin, Lange, Porter Steele, Tosti and MacGimsey. Despite some upper tones not so well supported as his medium voice, the singer succeeded in winning the approval of his audience and added several extras to his offerings. George Vause was at the piano.

N. LINDSAY NORDEN presented a musical service on October 18 at the First Presbyterian Church, Germantown, Pa., where he is organist and choirmaster. Assisting artists were Frederic Cook, violin, and Frank A. Nicoletta, harp The music was by Handel, G. F. Lvovsky, Jules Bordier, Mily A. Balakireff, Brahms, Saint-Saëns; during the offertory one of Mr. Norden's compositions was sung—a soprano solo, How Lovely Is Thy Dwelling Place. (Photo by Kubey-Rembrandt.)

OCTOBER 23

Joseph Schuster New solo cellist of the local Philharmonic Orchestra is Joseph Schuster. Antedating the opening of its busy season, he gave an evening recital at Town Hall, which aroused highly pleasurable anticipation of his coming activities with the symphonic organization.

Schuster has complete artistic and executive command of his instrument, and a warm tone of fine quality. His interpretations reveal musical thoroughness and taste.

His program offered well chosen material with three sonatas—Valentini E major, Haydn C major and Chopin G minor—Schubert's unfamiliar A minor concerto (arr. by Cassado) and a lesser group by Godowsky, Dvorak, Loserna and Piatti.

The Schubert work turned out to be important matter in Cassado's refined revamp-

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ing. Schuster's playing of the lyrical episodes was especially appealing.

Ernst Wolff supplied piano accompaniments uncommonly smooth and cooperative. Generous applause was shared by both performers.

OCTOBER 24

Katherine Bacon Katherine Bacon's first recital here in four seasons took place in Town Hall on Saturday afternoon before a numerous and cordial audience. The pianist presented a comprehensive program, made up of the Chromatic Fantasie and Fugue of Bach, Mozart's rondo in A minor, Beethoven's sonata in F minor (op. 57) (Appassionata), the intermezzo in E flat minor (op. 118, No. 6), and capriccio in B minor (op. 76, No. 2) of Brahms, a Chopin ballade, Ondine (Ravel), the preludes in E flat and G major of Rachmaninoff, and Albeniz' Triana. Miss Bacon is a performer whose deep and sincere musical purposes are ably carried out in the exposition of the compositions she essays. On the mechanical side must be listed her expert digital control and projection of dynamics and rhythm; her lovely, singing tone and tasteful differentiation of styles are the expressions of a refined temperament. She was particularly happy in her realization of the Mozart excerpt, although the most noble playing of the afternoon was perhaps in the Beethoven sonata. She was applauded ardently by her hearers.

Letitia Fairbanks At the Guild Theatre on Sunday evening Letitia Fairbanks, dramatic artist, offered a program of character sketches based upon authentic incidents in the careers of the wives of six of the outstanding presidents of the United States. In the order of presentation these were: Martha Dandridge Custis Washington, Abigail Smith Adams, Dorothy ("Dolly") Payne Madison, Rachel Donelson Robards Jackson, Margaret Smith Taylor and Mary Todd Lincoln.

Miss Fairbanks was extremely clever in her enactment of the romance between the attractive widow Custis and Colonel Washington, and the lady's reaction to the colonel's abrupt proposal was highly amusing. The Abigail Adams characterization brought out clearly the loyalty of this early first-lady toward her husband. The frivolous Dolly Madison gave Miss Fairbanks scope to show her ability at subtle comedy. Her interpretation of the pathetic Mrs. Andrew Jackson was a fine portrayal. In the role of the youthful Mrs. Zachary Taylor, Miss Fairbanks was also effective but perhaps the crowning achievement of her performance was her conception of the shrewish Mrs. Abraham Lincoln during which interval one could so keenly feel the presence of the patient, kindly liberator himself. Miss Fairbanks' monologues are her own creations and are delivered in such a way as to bring to the stage as many as four or five unseen persons. Costumes of the various periods and offstage sound effects assisted the actress in reliving vivid moments in the lives of these eminent American women.

OCTOBER 25

John Charles Thomas There can be no question of John Charles Thomas' drawing powers, for Town Hall was packed for this Sunday afternoon recital by the American baritone.

Also, there is no question of his eminent voice gifts and the understanding and polished manner in which he employs them. From humorous to serious material, Thomas catches all moods authoritatively, and graces them with complete musical import and attractive sound.

In a long program, he regaled his listeners constantly with varied numbers by Evangeline Lehman (Bois de Boulogne cycle) Franz, Grieg, Metzler, Strauss, d'Erlanger, Pierné, Ravel, Merini, Sanderson, Scott, Taylor, Andrews and Malotte.

Enthusiasm greeted all the performances and received its generous reward from the admired artist.

Carroll Hollister, at the piano, matched the expertness and intensity of his vocal partner.

The new six-song cycle by Evangeline Lehman is pleasant music that carries no compelling message.

Eddy Brown and E. Robert Schmitz Opening an unusual series in which the ten Beethoven violin and piano sonatas will be heard in three concerts, the artistic collaboration of Eddy Brown and E. Robert Schmitz was begun in Town Hall on Sunday evening. The works heard were the three sunny and cheerful ones in this form making up opus 12.

It is strange that, although the piano sonatas and the string quartets are often given in cycles, the violin sonatas of Beethoven are usually allowed to languish except for individual performances, in which three works at most are over-played and the others neglected. Mr. Brown and Mr. Schmitz have set out to remedy this situation, and judging by the rapt attention of their sonata-minded audience, the opportunity is a welcome one.

In their performances, the artists displayed the particular virtues long associated with their work. Mr. Brown drew from his instrument a tone of appealing warmth and gracious richness, and in lyrical passages moved his hearers by a high degree of feeling in his conception of the music. Mr. Schmitz played with delicacy, poetic insight, emotional fire when that was required and, above all, with stylistic authority. Closeness of artistic adjustment usually grows in the course of a series such as this, and the other programs will be awaited with interest. The audience was warm in its tributes; the high worth of the series deserves to draw a capacity attendance.

Lotte Lehmann Every seat in Town Hall was occupied, and extra chairs were placed on the stage, for the vocal *soirèe* of Lotte Lehmann, abidingly popular soprano artist and interpreter.

She opened with some Schubert songs, of which Der Doppelgänger made the deepest impression because of Mme. Lehmann's sense of drama and her ability to express thrilling emotion through tone. Lyricism of exquisite kind shone in her projection of a Strauss group, Allerseelen and Ständchen winning the most persistent acclaim. Schumann was represented by five songs, and Mme. Lehmann achieved her highest rhapsodical climax in the surging Frühlingsnacht.

Mendelssohn, Reger, Humperdinck, Cornelius and Pfitzner provided further songs which enabled Mme. Lehmann to exhibit her appealing talents as an exponent, her irresistible warmth of feeling, and her musical sincerity and command.

Demonstrative salvos of applause were real ovations, and resulted in numerous encores. Erno Balogh made his piano sound well in refined and sympathetic accompaniments.

Gibner King Active as Coach and Accompanist

Gibner King, completing a year as exclusive accompanist for Grace Moore, recently returned to New York from Europe.

"Miss Moore's European appearances included Budapest, Copenhagen, Stockholm, Oslo—and certainly the most exciting concert I've ever played, her London recital in Albert Hall before an audience of 12,000 people.

(Photo by C. Brandenburg)
GIBNER KING

"This European tour followed a winter in Hollywood and a brief series of American concerts during March. During the winter Miss Moore was occupied with the making of The King Steps Out, an adaptation of Fritz Kreisler's operetta Cissy. Those long days in the studio were intensely interesting, watching the working out of the very complex problem of simultaneous filming and recording. And it all demands an incredible amount of hard work and patience from everyone concerned."

Since his return to New York, Mr. King has resumed his work in repertoire coaching and accompaniment. Among the singers working with him are Winifred Cecil, Maria Kurenko, Edward Kane and Florence Vickland.

This season Mr. King includes in his plans a tour with Helen Olheim of the Metropolitan Opera, starting with appearances in New York State and going on to the Middle West and Southwest. In the spring Mr. King will go South with Miss Olheim and then to Nova Scotia and New Brunswick. He is the accompanist for the season of the St. Cecilia Club of New York, under its new conductors Leon Barzin and Willard Sektberg. M. L. S.

Margaret Sittig Touring South

Margaret Sittig, violinist, is making a Southern tour during January and February, opening with a recital in Richmond, Va., January 4, for the Woman's Club. On this tour Miss Sittig plans to feature Sidney Homer's violin sonata which she played this summer at Lake George with the composer's daughter, Catherine Homer Fryer. The work is still in manuscript.

Ruth
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THIRD HOUSE

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NEW YORK OCTOBER 31, 1936 No. 2910

Someone is launching a campaign to keep marches off the air, so as to lessen the desire for war. As well ban drums, bugles, fifes, and military bands in general.

—o—

"Science and art belong to the whole world, and before them vanish the barriers of nationality." Who said that? Why, it was Goethe, a German. But he lived a long while ago.

—o—

Rumor has it that Ruth Slenczynski received $3,000 for her playing at the General Motors radio concert last Sunday. If true, it should start off a new batch of young keyboard prodigies on the quest for fame and fortune.

—o—

Hallowe'en Harmonies

The jolly season when witches prowl (officially) and the pumpkin market is in a way to being sold short, whatever its importance to the junior mind and as a pretext for "throwing" parties, is in a large measure attracting less than its deserts from the composers of today. They are too busy with their musical lines and planes, poly- and super-harmonic, or what have you, to be much concerned with actual tonal painting. The thing is decidedly *passé*, and, anyway, the supernatural is another of those superstitions that has been exploded.

Nevertheless, it is comforting to remember that there is a great deal of richly fanciful music, in European nations from the Thames to the Dnieper, that may be brought out to celebrate the festal day. One thinks almost at once of Moussorgsky's Night on Bald Mountain, and various other Russian contributions of the past in which the naive story-book myths, with their delightful and rather human demons, play a large part. The line runs from Liadoff's Baba-Yaga down to such a modern and modish enchanter as Stravinsky's Kastchei in the Firebird.

For the pianists, the poetic muse of Schumann provides no little of the make-believe genre, not really of the fearsome sort, but gently and musefully enthralling. Among the more modern classicists, Medtner has specifically entitled some of his miniatures Fairy Tales. And for the opera adherents there is the perennial charm of Humperdinck's Hänsel und Gretel, which boasts one of the most vindictive figures in all music-drama, the Witch. The rather Freudian dream of the Puritan hero in Howard Hanson's opera Merry Mount, the scene on the Brocken from Boito's Mefistofele, the much more refined ballet revels in Gounod's Faust for this same episode, and of course, the maleficent incantations of Klingsor in Parsifal and the Wolf's Glen scene in Der Freischütz are among the other outstanding stage versions of black magic in its more shuddersome variety.

Indeed, the Romantic composers were much given to this sort of thing; it was part of their credo of the wild, weird and whimsical. They tried to explore some of the twilight zones of nature and the human spirit, with varying success, from Berlioz, with his Witches' Sabbath in the Fantastic Symphony, to the modern Schönberg, whose world, for all his atonalism, is often lighted with the green flares of decadent Romanticism.

It is perhaps a thing to be lamented that the modern tonal world is done with all this sort of thing and now concentrates on the cubes, cones, and prisms of a music echoing the mechanical age. It was ridiculous, to be sure, for serious artists to be preoccupied with such child's conceptions, but the passing of the supernatural in music leaves one with nostalgia for a more colorful age.

—o—

School Meets

(With apologies to Ward Morehouse of the New York Sun.)

The regular winter class in music will now come to order. Attention, please! Who's who and what's what musically? Silence, please, as the following questions are asked and answered:

Q.—Who is the eminent Norwegian soprano?
A.—Kirsten Flagstad, of course.
Q.—Who is the Finnish master?
A.—Sibelius.
Q.—Who appeared on the Bing Crosby radio program?
A.—Stokowski.
Q.—Which singers are featured in the films?
A.—Lily Pons, Grace Moore, Gladys Swarthout, Marion Talley, Lawrence Tibbett, Nino Martini, Nelson Eddy.
Q.—Which other singers would like to appear in pictures?
A.—All of them.
Q.—Who is the most popular pianist, violinist, cellist?
A.—Ask them.
Q.—What is the smallest fee acceptable to a famous musical performer?
A.—The largest.
Q.—Is grand opera slipping?
A.—No; only leaning.
Q.—Is there any money in harmony teaching?
A.—There must be, for none has ever come out of it.
Q.—What are stops on the organ?
A.—When the organist pauses.
Q.—Name two Russian composers?
A.—Rimsky—Korsakoff.
Q.—Why should late comers at concerts not be allowed to take their seats between movements of a symphony?
[N. B.—There is no answer.]

—o—

Liszt's Last Visit to London

In this 125th year since Liszt was born, it is fitting to remember that his triumphs were at least equal to the most shining ones gained by the musical kings of today.

For instance, there was the 1886 visit of Liszt to London, where on April 6, his oratorio, St. Elizabeth, had its performance at St. James' Hall. The occasion provided the local public with a good chance to see the great hero and they made the most of it, according to a description from the pen of one who was present.

Days before, writes our informant, the would-be purchasers of tickets formed a queue that extended almost the length of Piccadilly. The hall was packed to suffocation, whilst outside all traffic had to be stopped because of the vast crowd which surged and pressed round the carriage containing the great artist as he wended his slow but triumphant way. The cheers of the mob reached a climax when Liszt alighted from the vehicle and climbed the steps of the entrance to St. James' Hall. At the top he halted, and for a few moments stood, a picturesque and unforgettable figure, bowing his acknowledgment of the tumultuous and unprecedented welcome. The crowd's shouts rose to a roar, and an eyewitness states that the very cabmen—ordinarily the most phlegmatic of Cockneys—caught by the fever of the throng, stood up on the high seats of their hansoms and yelled, with stentorian voice, "Three cheers for the Habby Liszt!"

When the veteran musician at last entered the concert-hall he received an ovation such as no artist has been accorded in England, before or since. He was hailed like a monarch returning to his kingdom—and small wonder that he should have been overcome with emotion. It was a fitting, and public, recognition of Liszt, not merely in his capacity of unrivaled performer, but of his long and generous labors on behalf of music and musicians generally. In that frenzied ten minutes of pent-up emotion, whilst the excited concourse, mounted on chairs and frantically waving hats, umbrellas, and handkerchiefs, shrieked hysterical greetings to the idol of the moment, it was remembered by the more thoughtful that they saw before them—many for the first and last time—the musical protagonist, par excellence, of the nineteenth century. In most of the faction fights that raged round various innovators of music during the Victorian era, Franz Liszt was the standard-bearer. He fought for Beethoven at a time which saw Beethoven dubbed a barbarian; for Berlioz, when no audience would listen to him; for Schumann and for Chopin he strove with might and main; he exerted his immense influence to spread the gospel of Cornelius and of Grieg—but, above all, he was the first and supreme champion of Wagner, whose genius owes its complete fulfilment and acceptance unquestionably to the help and championship of Liszt.

Three months after his 1886 visit to London, Liszt was called to the beyond and to immortality, whither Wagner had preceded him three years before.

—o—

Three-Ring Music

Cue, a magazine devoted to New York public amusements, has an article in its October 24 issue, which decries the ballyhooing of good music and its performers.

Part of the piece of writing is an interview with I. A. Hirschmann, who recently organized a chamber music series called New Friends of Music, which is to give fifteen Sunday afternoon concerts at Town Hall this season.

"It's about time," says Mr. Hirschmann, "that somebody threw the circuses out of the concert halls and that the show-business was returned to Broadway where it belongs and virtuoso fireworks gave way to music. Roman candles may be exciting on the 4th of July, but when a musician's personal pyrotechnics take precedence in the public's mind over his musicianship and the music he plays — why, then, I think, it's time to call a halt."

Further, Mr. Hirschmann accuses artists of giving performances based on musical sensationalism rather than quality. He offers the New Friends of Music course as a panacea to cure the evils of which he complains.

However, while any serious concerts seriously framed and delivered are in themselves helpful to the higher musical cause, it is to be doubted whether they could cure the public and the newspapers of "glorifying" individual performers, and keep their managers from exploiting them as "personalities." Too, the many of the real music lovers avidly join in the process of "ballyhoo," many of the artists secretly (and sometimes openly) help it along by every means in their power, especially now that the films and radio are open to them for added glamor and profit.

America is an ingrained addict of advertising, and the line between advertising and ballyhooing has been practically obliterated. The process is not an admirable one, but it is glaringly present and probably has come to stay.

No series of concerts, even based on the purest motives and highest ideals, could possibly remedy the ills set forth by Mr. Hirschmann. They might draw capacity audiences, and yet "circused" virtuosi, singers, composers, and conductors will continue to fill halls and box offices. Public interest in the men and women who make musical art, and in their doings as human beings, cannot be talked out of existence.

Some amusement must arise, by the way, from the fact that the current publicity of the New Friends of Music stresses the luminous names of the artists and organizations it has engaged, and jubilantly dwells upon the large advance sale of tickets for its series. If such news dissemination is not exactly "circusing," it is at least good business.

VARIATIONS

By Leonard Liebling

This department accepts the attached at its face value and without further investigation. The writer, Leon Rains, is a noted opera singer and teacher, and ought to know what he is talking about:

Los Angeles, California,
October 14, 1936.

Dear Variations:

The Federal Music Project was running along smoothly until some person got the idea to give opera here, and that brought out all the Russians and "what have you," seeking jobs. Of the five present heads, not one speaks English without an accent.

After a thorough search, they discovered Traviata as the only possible opera they could give. It was to be done in English. At least that is what they said. Then the old gag was pulled, "There is no English translation." So now a bunch of American singers are going to murder it in Italian.

Of course one hears all kinds of stories and I cannot swear for the truth of anything, except that the opera is to be sung in Italian, and that is a damn shame at any time in America, and worse with Federal money. So I scrawled the following, and if it is worth printer's ink, go ahead and print.

Faithfully as of old,

Yours,

Leon Rains.

* * *

THE FIGHTING IRISH.

(A prologue to "Something Worse.")

Characters: Momser Moronalski, an opera director.
Pietro Nicolini, assistant director.
Jose Huerta, sub-assistant director.
Lincoln Jackson, merely an American.

Scene: the lower depths of P. W. A. Time: the present.

Prior to the curtain's rising, the band plays "My Country 'tis of Those." As the curtain rises, Momser, Pietro and Jose are discovered in reclining positions and only their feet are visible to the audience. Lincoln is seen standing. These positions are not changed during the scene.

Momser: Die main ting is to find an opera to give the public.

Pietro: I guess we-a-write Mussolini and he tell-a-what we sing.

Jose: Why we don't give somtin' new?

Momser: Vat you are talkink? Maybe you don' tink I know? (There is a long pause during which the three think. This is quite an exceptional moment that is difficult to make an audience understand and should be well rehearsed.)

Lincoln: I know some excellent operas that have been written by Americans that I feel sure would interest, and appeal to, an American audience.

Momser: Durak! Americans can't write operas! Americans are not musical! Americans are only to pay—what you call it?—die flute, no die piper. Vat you know anyway? Americans must pay, dat is how dey are here.

Lincoln: I'm sorry.

Momser: (Snorts.)

Pietro: Maybe we give-a die Aida.

Momser and Jose: Vat? (This should not be spoken too hastily and should carry conviction.)

Pietro: I tell-a-it to you, Aida is one gran' opera. It is a new opera that I tell-a-it to you America wants to hear. (In the distance, one hears the band play "It's a sin to tell a lie.")

Momser: (Wigwags his feet in three quarter time.)

Jose: Why you not give Traviata?

Lincoln: That's fine and we can sing it in English.

Momser: Vat you are speakink? Who ever heard of singink opera in English?

Lincoln: Why not? Is this not the United States and is not English our mother tongue?

Pietro: You make-a-me sick. No one can sing English.

Lincoln: But is not all opera sung in the vernacular in every European country? Why should not we do likewise here in America so that an American audience might hear an intelligent interpretation of opera and not a mumbled, jumbled admixture of foreign words?

Pietro: You speak-a-de many words no one can understan'! That is-a-why nobody can sing English.

Momser: Vonderful, Pietro! You got big tings on your head.

Pietro: You must-a-not flatten me.

Jose: Maybe we find a trans—a trans—a trans—

Pietro: (Interrupting.) Don' you try no hypnotization. You mean to-a-some music wit English words, ain't you?

Jose: Sure. I got it: a translation. That's what I wanna said before.

Momser: You mean ve should in English sing? And I should be director? Are you meschugge? Who ever heard of someting like dat? Ve should sing Traviata in English? Ve should sing it only how it is written: in Russian.

Pietro: Dio mio! Maestro Verdi he is writing Traviata in Italian an' it must-a-be sing only as he is write it.

Momser: You should tell me how it is written?

Jose: Maybe we sing it in American here!

Momser and Pietro (snort together. Then Momser says): Vat you are again speaking? Dey ain't no translations to no opera in English. Besides, no von understands vat you sing anyway, ain't it?

Pietro: I guess you said a head full. Traviata must be sing in Italian. Viva Mussolini!

Momser: Viva Stalin!

Jose: Heil Hitler!

Momser: I got a idea! (Deep silence during which a cuckoo is heard.) Ve sing Traviata in Italian.

(As the curtain falls, the shades of Lenin and Marx go tripping across the stage like old rheumatic elephants.)

* * *

Alfred Wallenstein, cellist-conductor and musical director of radio station WOR in New York, was an orchestral player under Nikisch and Toscanini; three years with the former, seven with the latter. Wallenstein adored both those great musicians, and to hear him tell characteristic stories about them, and eloquently analyze their baton technic and interpretations, is to learn fascinatingly how conductors are regarded by the players who face them. I wish I could retell for you, some of the Wallenstein remarks, but he puts the ban on publication.

* * *

"It is a strange state to which the great improvements in the technical and mechanical parts of the art have brought our newest composers. Their productions are no longer music; they go beyond the level of human feelings and no response can be given them from mind and heart. One hears with his ears only and has no sense of emotional awakening." Comment by Johann Wolfgang von Goethe on hearing the fifth symphony of his friend Ludwig van Beethoven.

Then, too, there was Ludwig Spohr who about a century ago wrote in his autobiography that "poor old Beethoven has gone completely daft in his last works," or something to that effect. I haven't the book handy but it is always illuminating to turn back a century or two and read the "final" judgement of the critics of the time on their contemporaries.

* * *

According to the New York Times (October 19) letters of protest are pouring in upon Mayor La Guardia, complaining about "the noises made by cruising sound trucks blaring forth the virtues of political candidates". What, one wonders dumbly, has become of the Mayor's widely heralded campaign to stop noises in the streets of the metropolis; and of the recent City ordinances to the same effect?

* * *

I was given a look at an interesting telegram sent by Giulio Gatti Casazza to the late Enrico Caruso, on October 11, 1920. The missive was addressed to the tenor at the Hotel Fontenelle, Omaha, Neb., and reads as follows: "Will open season at Metropolitan on November 15 with La Juive, when you will be able to resolve the problem of being a great Jew notwithstanding that you are a very good Christian."

* * *

Figuratively speaking, it is true that all music critics know how to roast, but the only one that has written and published (1930) a cook-book is Ludwig Karpath, of Vienna. Its title is Everybody Her Own Cook. The volume has "222 choice recipes, with advisory hints, and reflections on the gustatory art."

Evidently Karpath is able to put his suggestions into practical result, for a fly-leaf of his book has a facsimiled tribute by Richard Strauss addressed to "My dear Ludwig Karpath, master-cook and critic as well." Hans Pfitzner's compliment is also reproduced: "I know your table from personal experience....I wish your book and your plates many extra, amplified, and improved editions." Siegfried Wagner writes: "You prove that one may combine idealism with talented cooking." From Max Reinhardt: "Your dreamfully good poppy-Sacher tart, literally sweetened my life during the past few weeks of exhausting work."

Thanks to Erno Balogh for sending me the Karpath pages. I have had time so far only to glance through them quickly, but even so, the resolve is already ripe in me to try my hand at making "Goose-liver goulash," "Apricot dumplings" (justly celebrated "Knödel," Beethoven's favorite dessert) banana salad, and spiced currants with rum.

In passing, too, I have learned that "Hunyadi tart" is not at all what the name might imply to most of us unlinguistic Americans.

Karpath's publisher is the Knorr & Hirth Co. of Munich.

* * *

Jean A. Whitlock reports this happening: "Recently a boy in one of the settlement schools told me in the presence of his mother, that he couldn't practice because one of the notes on the piano was broken. 'But I pointed out to him', said the anxious parent, 'that he could have played on the note next to it'."

* * *

At the Paramount Theatre there is a prodigious film pageant entitled The Big Broadcast of 1937, which satirizes radio and its people most cleverly and comically. One of the star cast is Leopold Stokowski, but his short contribution has no funny purpose, as he conducts an orchestra in some Bach music, beautifully played and remarkably well recorded. However, one wonders that he permitted the episode showing only photographs of his weaving hands and wriggling fingers. They seem out of place with the majestic measures of the Great Cantor.

Bob Burns, the comedian, walks through the picture asking everyone, "Where can I find Sto-cow-ski?" Finally Gracie Allen is approached by Burns with the same question, and she answers: "It's nothing, that you're looking for Stokowski; but if he were looking for you—that would be something."

* * *

Mme. Dessoff, former conductor of the excellent choir named after her, asked the tenors after a discouraging rehearsal, "which are the most difficult notes to sing?" One of the group answered timidly, "The right ones."

* * *

Samuel Shipman, the playwright, either has imagination that works overtime, or else he is in possession of exclusive musical information. At any rate, he tells this, and it is a good story:

"George Gershwin cabled to Stravinsky, asking for lessons in orchestration when that composer arrives here this season. Stravinsky replied with a question: 'How much you earn last year'? 'About $100,000', Gershwin answered. Back came Stravinsky's wire: "Better YOU teach ME'".

* * *

Dear Variations:

Knowing your love for Brahms, I thought the accompanying picture might interest you and your readers. It is a photo of the plaque on the place where Brahms spent some time and where he composed his second (or "Thun") sonata for violin and piano, as well as the third (D minor) sonata for violin and piano. The spot is at Hofstetten, on Lake Thun, near Thun.

Brahms had rooms on the first floor of the shop belonging to Johann Spring—close to the river Aar-and facing the islet of Scherzligen. While there Brahms used to go in the afternoon to the little café next door and listen to the tiny orchestra play—sometimes some of his waltzes—and drink his beer. The words on the plaque are as follows, line for line:

In Diesem Hause Lebte
Der Meister Deutscher Tonkunst
JOHANNES BRAHMS
In den Sommermonaten der Jahre
1886-1888
Und Schuf Hier Mehrere Seiner Schönsten Werke.
"Du hast dies' Land, Sangfroh in alter Zeit mit deinem Lied zu neuem Ruhm geweiht."
Seinem Andenken, der Einwohner Verein Thun, 1899.

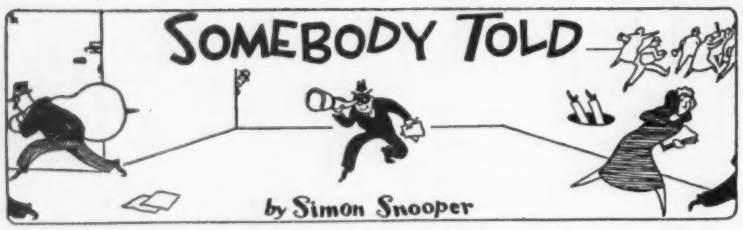
The words on the little placque just under the larger one, are:

Hier stand bis
1932
das Spring-Haus.

The fellow who took the photo (on a rainy day) is, naturally,

Yours truly,
IRVING SCHWENKÉ.

A BRAHMS SHRINE



Well, girls, you're out of luck again. Paul Althouse, that stalwart tenor of the Metropolitan, vigorous, vital and cheery, has picked a bride to mend his socks, protect him from the assaults of women's clubs and be sure he doesn't leave his dress shirt in the top drawer at home when he goes on a concert tour.

For on Saturday, October 17, in the year of Our Lord 1936 the engagement of Paul to Claire Shoup was announced. Mrs. Shoup's twenty-year-old son quite startled the guests at the commemorating party by suddenly demanding silence and offering the following speech.

"Ahem. Ladies and gentlemen—er—I'm not very good at making speeches—and—but perhaps it won't be a big surprise—er—but—I want to-tell-you-that-it-gives-me-great-pleasure-to-announce-*the engagement of my mother to Paul Althouse!*"

Possibly everybody there knew all about it before the address, but I was so surprised I fell off one of the Spanish grillwork gates between the dining room and living room upon which I was swinging nonchalantly. In my wide-mouthed consternation I rolled into Fitzhugh Haensel and his charming wife, Hilda Grace Gelling, Leon Carson, Alice Nichols, Frank Wenker, the James Prices, Ada Cooper, Mr. and Mrs. Charles Baker and the Edward Harrises, as well as all the Shoup relations and Paul and Claire's intimate friends. I finally landed on the door mat.

* * *

Here's a spot of news for you. One day I sneaked into the Bar of Music at The Buckingham for a quick one, and who should I spy but Roy Harris talking very low to Horace Johnson in one of the cubicles.

Ducking carefully, I slid into the next alcove and bent my good ear to the thin partition.

"I have some news for you," said Roy.

"Can it be?" Horace answered. "What is it?"

"Beula Duffey and I were married on October 10."

"Marvelous. Congratulations. Beula is a fine girl and an extraordinarily good pianist."

"Isn't she? Gosh, I'm quite excited, and I feel I'm darned lucky."

"Where were you married?"

"In Union, Oregon."

"Why that place?"

"We liked the name; and since I had been in Seattle we thought it was the best place to meet since Beula had been out West this summer."

"Where are you going to live? Here in New York?"

"No. We have taken a house in Princeton, N. J., because my wife is now head of the piano department at the Westminister Choir School."

"Splendid."

"I have some other news for you, too. Beula is changing her professional name from Beula Duffey to Johana Harris."

"Good lord. Johana Harris. Jo and Roy. Just two lads together."

* * *

Here's another beat, my children. I understand that it is practically settled that the Metropolitan Opera Association will play a summer season of opera at Ravinia next year. Mrs. Eckstein has made all arrangements with Edward Johnson and the productions will be presented with casts and technical directors, scenery and costumes drawn from the Metropolitan roster and warehouse.

* * *

Bang goes another parable. Orrea Pernel, the English violinist, now in New York as guest of Sir Gerald and Lady Campbell, has not only talked with the Lowells of Boston (those famous people who are supposed only to confer with God) but has stayed at their home.

A week ago Gerald and Margaret had a few musicalities come to hear Orrea play her fiddle, and they all got frightfully excited at this young Englishwoman's amazing skill.

Then Mrs. Clytie Mundy had a cocktail-tea for Orrea and she was introduced to the Frank St. Legers, James Friskin, Katharine Bacon, and other local creatures.

Orrea comes back to America next season to play music in New York, Boston and points west.

But imagine, my dears, actually having been a house guest of the Lowells, casually asking what time is breakfast and receiving an answer from oracular lips.

A week ago Thursday I fluttered from this and that all day until finally at five o'clock I took my post in cap and apron beside the hat-rack in the foyer of Grace Divine and Jean Teslof's new sumptiously paneled apartment to welcome guests to their housewarming.

Rapidly they arrived and I had hats and coats thrust upon me by Gertrude Wieder, Mana-Zucca, Henry Hadley, the Philip James', Clara Edwards, Alexander Gray, Mrs. Eugene Coleman Savidge, Rosalie Kramer, Jeannette Vreeland, Edgar Schofield, Erno Balogh, Jerry and Arthur Bergh, the Jacques Wolfes, Charles Baker, Mrs. James Price and seemingly, all the musicians of Akron, Ohio.

On an easel was an unfinished portrait of Grace which Jean is painting. Even though Jean teaches singers to warble every day from dawn to dark he finds time for his home-work in painting. And between you and me he is jolly good at it. If I ever have my face painted again I'm going to get Jean to perform the operation. It's so much more lasting than rouge—and besides I never can get the right flesh tone in any of the shops. It's so annoying.

Dashing home in a taxi I put on my waiter's uniform and rushed back to the Lotos Club to serve at banquet given for the columnists of the New York daily papers under the supervision of Leonard Liebling.

Since no one knows who I am, I presume *that* the only reason I was not invited to the free dinner and to say a few well chosen words to the boys. However, I didn't mind, for I happened to serve the table at which sat Harold Triggs, Fred Sperling, George Hilbert, Ed Bitner and Horace Johnson, so I made plenty in tips and could enjoy the merry witticisms that fell from the sage lips of the guys on the dais.

Surrounding our Leonard were Robert L. (Believe It or Not) Ripley, Dr. M. S. Taylor (Voice of Experience), Floyd Gibbons, Grantland Rice, Gilbert Seldes, G. Selmer Fougner (Along the Wine Trail), H. M. Ekins (who just flew around the world in eighteen days), Hugh Baillie, president of United Press; Arthur Griffiths, general manager of the Reader's Digest; "Uncle" Nick Kenny, radio columnist of the Daily Mirror; L. E. Meyer (As the Crow Flies) and other pen pushers. And a short distance away at other tables I spotted Emanuel List, Francis Sauchelli, F. C. Schang, Conrad Mayo, Lee Roberts and other musical enthusiasts.

The speeches were full of anecdotes and stories much too humorous to mention here, and the aria Grace Panvini sang accompanied by Victoria Franzen; two piano tunes played by Vera Brodsky and Harold Triggs; and the baritone contributions offered by Conrad Mayo aroused so much applause that the paintings on the wall shook in their frames. And so to bed went I, well heeled, well fed and well drunk.

"But, Mother, he's not romantic at all. He's rococo."

Van den Burg Directs San Francisco Orchestra

Willem Van den Burg recently conducted the San Francisco Symphony Orchestra at the Ford Bowl, San Diego, Cal. On the program were the New World Symphony of Dvorak, the overture to Wagner's Flying Dutchman, Eight Russian Folksongs by Liadoff, the third movement from Rimsky-Korsakoff's Scheherazade and the Wiener Blut waltz of Johann Strauss.

Lawrence Power Sings Four Roles in Three Days

Lawrence Power once again demonstrated his dependability and versatility recently by singing four leading operatic roles in less than seventy-two hours. He sang in Martha on October 9 and 10 with the Essex County Opera Company in Bloomfield and Orange, N. J., and Rigoletto, October 11, and Barber of Seville at the October 12 matinee at the New York Hippodrome. His schedule for the next week was: Madam Butterfly, Martha and Traviata (Jersey) and Faust, New York Hippodrome.

Josten Leads His Works at Composers Laboratory

Werner Josten conducted a program of his own compositions on October 28 at the New York headquarters of the Federal Music Project in the series of Composers Laboratory Forum Concerts. The numbers chosen for performance were Concerto Sacro (No. 2) for string orchestra and piano, concert suite of the ballet Endymion, and the ballet Joseph and His Brethren.

Foreign News in Brief

Stueckgold in Berlin

BERLIN.—During the summer, Grete Stueckgold worked here with Prof. Stueckgold, preparing new programs for her season. H. F.

Di Marco and Magnani Appear in Rome

ROME.—The Societa' Amici di Castel S. Angelo recently presented Angela di Marco, soprano, and Sergio Magnani, pianist, in a recital. Both artists won success with the audience. Miss di Marco is an artist-pupil of Virginia Colombati. V. J.

Tapales Isang for London

ATHENS.—The opera season here at the Pallas has presented Mme Tapales Isang, Japanese soprano, in two performances of Madam Butterfly and in La Boheme. Mme. Isang has appeared at La Scala in Milan, the Opera Comique of Paris and the Opera of Cairo. She left here to go to London, where she was invited to appear at Covent Garden on October 3. K. P.

American Soprano Scores in Turin

TURIN.—The performances in the Teatro Cavour of Puccini's Boheme, given under the auspices of the Dopolavora, and conducted by Maestro Votto, were especially interesting due to the presence of Elena Rodi, American soprano, in the role of Mimi. Possessor of a warm, well-cultivated, and expressive voice, Miss Rodi's interpretation of the touching heroine was marked by fine vocal style, and seductive acting. She won hearty applause and numerous curtain calls. Alvaro Bandini, proved to be ideal as Rodolfo. C. K.

Adele Margulies in Vienna

VIENNA.—Adele Margulies, who moved to Vienna after many years as pianist and teacher in New York City and Houston, Tex., has opened a studio here. Her master class for pianists includes several Americans.

Amelia Braddock to Sing in Wales

LONDON.—Amelia Braddock, mezzo-soprano, will give a concert in January at Colwyn Bay, North Wales, with the Orchestral Society (James Atkinson, conductor).

Lily Djanel's Activities

PARIS.—Lily Djanel, soprano, had numerous appearances this past summer at Aix-les-Bains, Vichy, and other important watering places. She was featured particularly in the roles of Thaïs and Salomé. Her early autumn engagements have included a number of performances of Thaïs at the Paris Opera, while one of her outstanding contracts is Salomé next February, under the direction of Richard Strauss, at the Monte-Carlo Opera. I. S.

Gabrilowitsch Commemorated

Gustave L. Becker presided over the Associated Music Teachers League, which began its season at Steinway Hall on October 21 with a meeting devoted to the commemoration of Ossip Gabrilowitsch and his activities. Carlo Kohrssen told of being a fellow-student with Gabrilowitsch under Nikisch; Paulo Gallico read a paper on Gabrilowitsch's achievements, and Frederick Steinway talked of his art and personality. Mention was also made of the Gabrilowitsch Scholarship Fund established by the National Orchestra Association. Mr. Becker spoke at length on the versatility of the late conductor and pianist, quoting personal reminiscences. F. W. R.

OBITUARY

Harmon H. Watt

CHICAGO.—Harmon H. Watt, composer, pianist and teacher, died on October 18 in St. Luke's Hospital at the age of sixty-seven. Mr. Watt was prominent in music here for many years. He was president and general director of the Chicago Piano College, of which he was co-founder, for more than thirty-seven years. Mr. Watt's published piano compositions include A Night Song and Song at Evening. He was heard in recital at A Century of Progress and last winter he made a concert tour of the South and Middle West. Mr. Watt leaves two daughters and a son. His wife, who died before him, was Mary Stewart Watt, painter. L. K.

Musicales

Ronald Murat in Connecticut Concert

EAST HADDAM, CONN.—Ronald Murat, violinist and composer, member of the faculty of the Juilliard School of Music in New York, gave a recital in the Rathbun Community Hall, recently. A second appearance was arranged for a few days later because more tickets were sold than the hall could accommodate. Mr. Murat had the assistance of Marguerite Valentine, pianist, and a string orchestra. The program comprised Bach's concerto in E major; Grieg's sonata in G major, played by Miss Valentine and Mr. Murat; and numbers for violin by Dvorak, Bloch, Ravel and Mr. Murat's suite in modern style, in which Lucile Van Antwerp assisted at the piano.

The suite consists of a Prologue, Serenade, Toccata, Idyll and Furiant. It is descriptive, episodic in thematic material, the development of the themes disclosing musicianship and mature knowledge of the technic of composition, and, of paramount importance, the music is interesting and enjoyable. The performance of Grieg's sonata was given with a breadth of tone, technical facility and intimate understanding of the composer's ideas as expressed in this work. Bach's concerto showed to advantage Mr. Murat's sonorous tone, backed by a competent string ensemble.

B. F. G.

* * *

Hazel Griggs in Piano List

A discriminating audience heard and applauded Hazel Griggs, pianist, in her recital at The Barbizon, New York, on October 20. Music of Bach and Beethoven began the varied program, followed by Mendelssohn's Variations Serieuses. In these the grace of interpretation was allied with dramatic moments and sureness throughout. At all times her touch was singing and musical. One of Mme. Griggs' concert pieces was the Ravel sonatine, which her finesse of nuance and clear presentation of themes made deeply enjoyable. The final group was by Respighi, Poulenc and Rachmaninoff, and there were several encore items.

F. W. R.

Maurice Matteson in Recital

Maurice Matteson, baritone, gave his lecture-recital, "Ballad Bagging," at the Women's Graduate Club of Columbia University, New York, on October 23. He was accompanied by Augusta Lofton Matteson, a fine musician, who gave him excellent support. Mr. Matteson divided his program into three groups, Child Ballads Found in the Carolinas, Folk Songs of Ballad Type and Folk Songs of Appalachia. He interspersed the music with comments and anecdotes, and remarked that there is a technic in everything, even the bagging of ballads. The numbers Mr. Matteson sang were interesting for their authenticity as well as for their melodic charm. The baritone realistically portrayed the many moods of the songs, whose subjects ranged from the beauty of the country to love plaints and hoary folk tales. In one song, Old Smokey, Mr. Matteson accompanied himself on the dulcimoor, an instrument which he exhibited and said he had purchased from Nathan Hicks, an inimitable interpreter of the old ballads. In the audience were Mr. and Mrs. Mellinger Edward Henry. Mr. Henry, Mr. Matteson said, was with him on many expeditions to collect folk material. A large audience gave Mr. Matteson cordial response.

G. N.

* * *

Pascarella Trio at Casa Italiana

Casa Italiana of New York was the scene on October 23 of a program by the Pascarella Trio. This group (Carlo Pascarella, pianist, Enzo Pascarella, violinist, and Cesare Pascarella, cellist) were heard in the Haydn trio (No. 1), a minuet by Mozart, two compositions by Enzo Pascarella—Lirica and Danza alla Gavotta—and the trio by Enzo Masetti which they had introduced to America a few days previously. The familiar merits of this ensemble were revealed—their admirable unity of purpose, precision of attack and balance of combined tone. The Haydn and Mozart pieces were delivered with faithful observance of style, and the modern measures of the Masetti work had apt exposition. The musical writings of Enzo Pascarella were received cordially by the audience, as well they might be, for they are charming, melodic and finely wrought.

G. N.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, October 31

Sascha Gorodnitzki, pianist, Carnegie Hall (A)
Ruth Slenczynski, pianist, Town Hall (A)
Carmen Reggio, contralto, Steinway Hall (E)

Sunday, November 1

Leonora Cortez, pianist, Town Hall (A)
E. Robert Schmitz and Eddy Brown, pianist and violinist, Town Hall (E)

Wednesday, November 4

Paul Musikonsky, violinist, Town Hall (E)

Thursday, November 5

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 6

Philharmonic-Symphony Society, Carnegie Hall (A)
Paul Snyder, pianist, Town Hall (E)

Saturday, November 7

Josef and Rosina Lhevinne, pianists, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Rose Raymond, pianist, Town Hall (A)
Francis Moore, pianist, Town Hall (E)

Sunday, November 8

Philharmonic-Symphony Society, Carnegie Hall (A)
Phil Duey, baritone, Town Hall (A)
E. Robert Schmitz and Eddy Brown, pianist and violinist, Town Hall (E)
New Friends of Music, Town Hall (Gordon String Quartet, Mischa Levitzki)—5:30 p.m.

Monday, November 9

Simon Barer, pianist, Carnegie Hall (E)
Cobina Wright and Robert MacGimsey, Town Hall (A)
Fredericka Fricken, song recital, Steinway Hall (E)

Tuesday, November 10

Philadelphia Orchestra, Carnegie Hall (E)
Irene Ruppert, pianist, Town Hall (A)
John Carroll, song recital, Town Hall (E)

Wednesday, November 11

Dorothy Minty, violinist, Town Hall (A)
Jascha Heifetz, Town Hall Endowment Series, Town Hall (E)

Thursday, November 12

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 13

Philharmonic-Symphony Society, Carnegie Hall (A)
Samuel Carmell, violinist, Town Hall (E)

Saturday, November 14

Mischa Elman, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Mischa Meller, pianist, Town Hall (A)
Lucy Lowe, American Popular Songs in Period Costume, Town Hall (E)

Sunday, November 15

Philharmonic-Symphony Society, Carnegie Hall (A)
Lanny Ross, tenor, Town Hall (A)
New Friends of Music (Budapest String Quartet and Four Trombones), Town Hall, 5:30 p. m.
Clyde Keutzer, tenor, Town Hall (E)

Monday, November 16

National Orchestral Association, Carnegie Hall (E)
Charlotte Symons, soprano, Town Hall (A)
Beethoven Association, Town Hall (E)
Edwin Grasse, violinist, Steinway Hall (E)

Tuesday, November 17

Maria Carreras, pianist, Town Hall (A)
Roman Totenberg, violinist, Town Hall (E)

Wednesday, November 18

Philharmonic-Symphonic Society, Carnegie Hall (E)
Alice Mock, soprano, and Herbert Carrick, pianist, Town Hall (A)
Isabelle French, soprano, Town Hall (E)

Thursday, November 19

Frederick Buldrini, violinist, Town Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, November 20

Philharmonic-Symphony Society, Carnegie Hall (A)
Willard MacGregor, pianist, Town Hall (E)
Blanche Winogren, pianist, Steinway Hall (E)

Saturday, November 21

Boston Symphony Orchestra, Carnegie Hall (A)
Freiheit Singing Society, Carnegie Hall (E)
Gerald Tracy, pianist, Town Hall (A)
Povla Frijsh, soprano, Town Hall (E)

Sunday, November 22

Philharmonic-Symphony Society, Carnegie Hall (A)
Eugenia Buxton, pianist, Town Hall (A)
New Friends of Music (Budapest String Quartet, Florence Easton), Town Hall (A—5:30 p.m.)
David Brynley and Norman Notley, duet recital, Town Hall (E)

Monday, November 23

Philharmonic Pension Fund Concert, Carnegie Hall (E)
Douglas Beattie, bass-baritone, Town Hall (E)

Tuesday, November 24

Philadelphia Orchestra, Carnegie Hall (E)
Klara Kwartin, soprano, Town Hall (E)

Wednesday, November 25

Eva Lynne Booth, pianist, Town Hall (E)

Thursday, November 26

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 27

Philharmonic-Symphony Society, Carnegie Hall (A)
Ania Dorfmann, pianist, Town Hall (E)

Saturday, November 28

Jan Smeterlin, pianist, Town Hall (A)
Alice Tully, soprano, Town Hall (E)

Sunday, November 29

Philharmonic-Symphony Society, Carnegie Hall (A)
Webster Aitken, pianist, Town Hall (E)
New Friends of Music, Town Hall (Kolisch Quartet, Emanuel Feuermann)) (A—5:30 p.m.)
Moriz Rosenthal, pianist, Town Hall (E)
Lillian May Robertson, soprano, Steinway Hall (E)

Monday, November 30

Walter Mills, baritone, Town Hall (A)
Albert Spalding, violinist, Carnegie Hall (E)
Don Cossack Russian Male Chorus, Town Hall (E)

I SEE THAT

Rosa Raisa, Giacomo Rimini and Erich Wolfgang Korngold arrived in New York on the SS. Rex on October 22.

* * *

Guiomar Novaes, Brazilian pianist, arrived in New York on the SS American Legion on October 21. She took a plane to Cincinnati to appear with the Cincinnati Symphony Orchestra in the Beethoven concerto (No. 4) in G.

* * *

Frank Mannheimer, pianist, now in England, is coming to America later this season. He plays a recital (a re-engagement) for the Music Club in Dayton, O., in March, and will conduct a master class at the University of Wichita, Kan., the first week in April.

* * *

Winifred Young Cornish, who opened her season with a piano recital at Town Hall, New York, on October 10, has resumed piano classes in Steinway Hall, New York. She has branch studios in Montclair and Essex Falls, N. J., and Nyack, N. Y.

* * *

Ruth Posselt appears this season as violin soloist with the Boston Symphony Orchestra at two concerts. Following her engagement with the Boston orchestra, she plays in Newtonville, Mass., November 9.

* * *

Edwin and Jewel Bethany Hughes will give a two-piano recital in Detroit, Mich., at the Kingswood School, on November 22.

* * *

Fritz Mahler, conductor of opera at the Hippodrome, New York, has been asked to assume the position of musical director with a new group of sponsors who propose to stage opera at the Hammerstein Opera House in Philadelphia during the winter.

* * *

Arturo Romero, violinist, arrived recently from Mexico to become concert master of the Albany Philharmonic Orchestra. While Mr. Hacker, the conductor of this orchestra, was in Mexico City this summer he met Mr. Romero and arrangements were made for the latter to be a member of the Albany group this coming season.

The Spanish-American dancer, Chiquita Casella, specializing in native dances, made appearances during the summer at Lake Champlain Club. She is now assocaited with the newly organized Russian Theater in America, which features opera, plays and ballet.

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The ensemble of Kneisel-Alden-Turner, violin, cello and piano, appeared in recital at Newton, Iowa, on October 26, on their tour which started on October 19 in Geneseo, N. Y.

* * *

Roman Totenberg, violinist, and the Kedroff Quartet were among the passengers landing in New York from the SS. Lafayette on October 22.

* * *

Samuel Carmell will be heard in a program of violin music on November 13 at Town Hall, New York.

* * *

Lois Bannerman, harpist, gave a recital on October 23 at the Foxwood School in Flushing, N. Y. Later in the season she is to appear at the State Normal School in New Paltz, N. Y.

* * *

Harold Lindi sang the role of Tannhäuser for the first time in his operatic career when he appeared recently with the San Carlo Opera forces in Chicago. Mr. Lindi is on tour with this company again this year.

Paul Snyder, pianist, makes his New York debut at Town Hall on November 6 in a program comprising the Bach Chromatic Fantasy and Fugue in the original edition, four impromptus by Schubert, sonata (Opus 57), by Beethoven, and two ballades by Chopin. Mr. Snyder is a native Oklahoman but has lived in Chicago for the past several years, where he has appeared in frequent concerts. He has played abroad in Milan, Rome, Florence and in London.

* * *

Gari Shelton, pianist, appeared in recital at Cornell University, Ithaca, N. Y., on October 25. His program included compositions of Scarlatti, Beethoven, Chopin and Liszt.

* * *

Eady Arendt, contralto, who recently returned from Europe, sang at the ship's concert of the SS. Columbus, and on October 24 at the Biltmore Hotel, New York, roof garden.

* * *

The Hart House String Quartet will make an appearance this season in Great Falls, Mont., under the auspices of that city's Community Concert Association. This engagement is part of the organization's itinerary in the Northwest.

Julius Huehn, baritone, will appear with the Cincinnati Symphony Orchestra on November 6 and 7, singing the role of Escamillo in the stage production of Carmen to be presented by the orchestra. This follows Huehn's appearance at Staunton, Va., on November 2.

* * *

Onolee Jones, cellist of New York, affiliated with the Franz Liszt Academy of Music and Arts, was guest soloist at the September 27 organ recital by Frederick C. Mayer, at the West Point Chapel. She performed works chiefly by classic composers.

* * *

Vivian Sharp Morse, conductor of the A Capella Chorus of Bergen County, N. J., and choir director of the M. E. Church of Hackensack, N. J., is studying at the School of Sacred Music, under Dr. Clarence Dickinson. She has composed numerous works for church and secular use.

* * *

Carola Goya, in one of her programs of Spanish dances, appears in Bangor, Me., on November 24, on that city's Community Concerts Association series. This is one of Miss Goya's appearances on her eastern tour during November and December.

WINIFRED YOUNG CORNISH

Pianist

PRESS COMMENTS

Herald Tribune—"A concert of unusual value and satisfaction to music lovers—a piano recital by the gifted Winifred Cornish."

New York Tribune—"Her technic was always clear and neat and at times brilliant in its disposal of difficulties; her tone was warm and ingratiating—an artist of distinct attainments."

New York Telegram—"Indubitably Charming."

New York Times—"Played with simplicity, clarity, sense and sensibility."

New York Sun—"Played with charming freshness and a clarity of tone that were wholly delightful."

New York World—"Fine insight, charm and expression."

Brooklyn Times—"A vigorous and fluent pianist."

Musical Courier—"She received unanimous glowing praise from the New York press, which was also unusual."

New York Times—"At once put herself on good terms with her audience."

Montclair Times—"Once more showed her mastery of the piano."

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London Season

(*Continued from page 5*)

A work of such noble import is bound to find a profound response, and its singing by 360 voices was impressive in the extreme. William Walton's Belshazzar's Feast was another of the principal items of a heavy two-day program.

Coates and Iturbi Conduct

The first of London's full-dress symphony series by the London Symphony Orchestra had Albert Coates as conductor. The program was all-Wagner, just when we have heard a good deal about the alleged decline of the Wagner vogue. Excerpts from Die Walküre, Götterdämmerung and Siegfried gave Eva Turner, Vera de Villiers, Walter Widdop and Harold Williams an opportunity to exhibit their vocal prowess outside of the theatre and without neolithic disguises. The audience, unawed by Bayreuthian rules, applauded Miss Turner's high C without waiting for the finish. Coates revelled in the richness of the amplitudinous reverberations of the Tannhäuser Overture and the Siegfried Idyll and a good time was had by all.

Jose Iturbi, hitherto known here only as a pianist, presented himself in the first Courtauld-Sargent concert of the season as conductor and pianist, separately and simultaneously. The latter feat he accomplished by playing Beethoven's C minor concerto and conducting the accompanying orchestra with baton, band and head, as the situation permitted. This duality of function, supposed to be based on pre-batonic historic precedent, has often been practised on Bach and Mozart. Mr. Iturbi certainly made it work with Beethoven, but the only conceivable advantage would seem to accrue to the balance sheet rather than the musical score. Indeed, his chaste, classical and beautifully polished keyboard performance was no doubt obscured by the audience's excessive attention to his conductorial motions, though it must be confessed that the orchestra, even when some sections could not possibly see his beat, did exceedingly well.

If did even better when Mr. Iturbi conducted the Leonore Overture, Sibelius' second symphony and, as the season's first novelty, the intermezzo from Eugene Goossens' opera, Don Juan de Mañara. This Don Juan, to be introduced to us at Covent Garden next spring, is not the *Dissoluto punito* of Mozart and Da Ponte, but a later disciple who could give his prototype aces and spades in the racket of love. The intermezzo betrayed none of this except that its orchestral texture had the richness and the potential eruptive power of Strauss. Also it had some beautifully lyrical moments, but the sample is altogether too slight to permit a judgment of the whole work. Mr. Iturbi has made his mark as a conductor in this town.

Knight Versus Baronet

Sir Henry Wood and Sir Thomas Beecham were both at it on Sunday afternoon, in Queens Hall and Covent Garden respectively. There never was a large London audience for Sunday orchestral concerts; why there should now be two, these eminent *entrepreneurs* probably know better than I. Such vulgar considerations as personal rivalry do not, we hope, enter their ennobled heads. Sir Henry had the collaboration of Myra Hess (who played the Beethoven G major concerto in her inimitably graceful manner) and he filled the bill with Bach, Bantock and Arcadelt (Ave Maria), as elaborated by himself. Sir Thomas was in his best form in Berlioz' Symphonie Fantastique. Leon Goossens magnificently played a new oboe concerto by one Francesco Ticciati.

The London Philharmonic Orchestra started the season's Children's Concerts, and at the first of these, conducted by Stanley Chapple, a talented young Englishman, Carl Flesch, joined David MacCallum, the Philharmonic's new concert-master, in Bach's double concerto.

Myra Hess Leads Recitalists

Recitals are getting well under way, with Myra Hess drawing a Saturday afternoon crowd of the faithful to Wigmore Hall with a program of noble proportions and content. Schubert's sonata in A major (op. 143) was outstanding; Haydn's F minor variations, a large group of Brahms and the D minor Bach toccata hardly less so. Liszt, now fifty years dead, was celebrated by two youngish pianists, Louis Kentner, Hungarian, and Shura Cherkassky, Russian American. Kentner, showing deep understanding, revealed some unfamiliar sides of Liszt's art (Nuages gris) and gave a powerful reading of the Dante Fantasia. Cherkassky, strong on temperament and physical power, shone especially in the B minor sonata.

To finish the pianistic chronicle, be it recorded that a new Stravinsky work, a sonata for two pianos, was first-performed by Dorothy Manly and Myers Foggin under the auspices of the New Music Society. Serious but dry.

Segovia, that seductive charmer with the guitar, has been here giving us among other things—believe it or not—the Bach chaconne. Of course it is not the same music, but all the notes are there. The lighter Bach, of the suites, is altogether charming on this super-guitar, and the nostalgic Spanish stuff (Granados, Albeniz, etc.) makes enchanting sound.

In Memoriam

To honor the memory of Bernard Van Dieren, Anglo-Dutch composer, a group of artists, including Antonio Brosa, Constant Lambert, Megan Foster, Kathleen Long and Parry Jones, gave a concert of his compositions. Van Dieren, beloved by a large group of friends, musicians and thinkers, was a curious mixture of creative genius, speculative thinker and explorer in the strange by-ways of art. He was master of many styles but rarely summoned the vitality that makes music live. Quartets, songs, all kind of instrumental and vocal combinations engaged his craftsmanship: old-fashioned sweetness alternated with acrid but accomplished polyphony, naive simplicity with ultra-sophistication. The best of this memorial concert was an early violin sonata, opus 5, replete with lyrical quality, beautifully dore by Mr. Brosa. A chorus and a chamber orchestra played and sang a variety of things—a cross-section of Van Dieren's many-sided art.

GEORGE HOYEN,
American conductor, is fulfilling engagements as guest conductor of orchestras in South America.

Alfred Lyon Management Announcements

Alfred Lyon, Parisian concert manager, announces an interesting list of artists under his direction in France and other European countries.

Among Monsieur Lyons' violinists the following will have at least one Paris concert—Orlando Barera, Sirio Piovesan, Veda Reynolds, Michel Gibson, Colette Genissieu, Emil Telmanyi. Cellists on his list are Gerard Hekking, Fernand Pollain, Genevieve Martinet, Bernard Michelin, George Schwartz, and Reine Bessis. His pianists include Helyett Bousson, Albert Leveque, Louise Wacksman, Armaud de Gontaut-Biron, Alice Sorel-Nitzberg, Pauline Gordon, Leon Kartun, Jacqueline Bernard, Eugene Reuchsel, Ricardo Vines, Roger Aubert, Pierre Verger, Suzanne Friteau, Jacqueline Schweitzer, Lucien Wurmser, Sylvia Smith, Guido Agosti, Pierre Duvauchelle, Ida Perin, and others.

Singers who will this season appear under M. Lyon's management are Helga Weeks, Caterina Jarboro, Velia Giovanelli, Nika Monastri, Tassia Ossipova, Marianne Kapper, Lina Falk, Cleora Wood, René Talba, Max Moutia, Fernand Faniard, and the Davis-Wich Duet. Chamber music is represented by the Paris Saxophone Quartet, Vienna Galimir Quartet, Reitlinger Quartet, and the Martinet Pierre Mallard-Verger Sonata interpreters.

Dancers whose activities M. Lyon is directing are Helba Huara (Peru), Suria Magito, Ayoama and his troupe from Tokio, Tony Gregory, the Spanish dancers Sylenka, Miranda, Astar, American dancer Ernestine Stodelle, and Tatyana Barbakoff.

Orchestra concerts functioning under the Lyon management are those of La Jeune France, Ecole Bach-Leveque, the Thiberge Pedagogical Institute, and the Conservatoire International de Musique.

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Colon Opera to End with French Works

(*Continued from page 5*)

Aires) and La Serva Padrona, two of the finest works of the famous ancient composer whose music still is beautiful in its simplicity and purity of style. Some of those who displayed unusual abilities as Pergolesi interpreters were Amelia Conte, Ferdinand Autori, Alessio di Paolis, Editha Fleischer, Salvatore Baccaloni and Atilio Muzio. Both works were presented with new scenery designed by Hector Basaldua, presenting two pictures of lovely color, particularly successful in the classic implications. The orchestra under Emil Cooper offered notable enlightment of the scores.

The third performance was Il Matrimonio Segreto by Cimarosa, another beautiful example of the golden era of classical Italian music. Finished and spirited singing came from Isabel Marengo (Carolina), Salvatore Baccaloni (Geronimo), Ferdinando Autori (Conte Robinson), Alessio de Paolis (Paulino), Hina Spani (Fidalma) Engle Paolantonio (Elisetta). Basaldua's scenery, color and lighting were admirable. Emil Cooper conducted sensitively; Marcelo Govani had charge of stage management.

Busch Leads Concerts

Beethoven's ninth symphony was led by Fritz Busch, with the Colon Chorus and Orchestra and Mmes. Germaine Hoerner, Irra Petina and Messrs. Alexander Kipnis and Rene Maison as soloists.

Busch repeated the outstanding success which he achieved in past seasons with his reading of the Beethoven masterwork. The present one was again a magnificent performance and won a triumph. Mozart Jupiter Symphony also had a beautiful reading from Busch. He also gave (at another concert) the Requiem by Berlioz in eloquent interpretation, keeping perfect control of the large masses under his charge. Especially effective was the chorus, voicing its difficult *tessitura* in convincing manner. Terragnolo had trained the choristers thoroughly. There were long ovations at the end of the concert.

Drama and Tone

The Colon management announces several performances of French Dramatic Art (with musical excerpts), the interesting repertoire including Le Vray Mistere de la Passion by Arnoul Greban, with music adapted by Bach, Beethoven, etc.; L'Arlesienne by Daudet, music by Bizet; Esther by Racine, music by Reynaldo Hahn; Peer Gynt by Ibsen, music by Grieg; Le Bourgeois Gentilhomme by Moliere, music by Lulli; Bolivar by Jules Supervielle, music by Darius Milhaud; Le Marchand de Venise by Shakespeare, translation by Nepoty, music by Henri Rabaud; Phèdre by Racine with music adapted from Gluck, Mendelssohn and Handel. Also several works without music are in prospect. The orchestral readings will be directed by Emil Cooper; the *régisseur* is M. Pierre Aldebert. L'Arlésienne is to begin the series.

Radio Highlights

Dialed by M. L. S.

Did you ever wonder why the Bronx is called by its rather exotic-sounding name? Well, if you listened to the Echoes from New York Town broadcast of October 25 (WJZ), you know that it was called after the respectable Dutchman who acquired this land from the Indians. What would the solid Hollander think of the old place now—or of the cocktail, not to mention the cheer, that are also his namesakes? This program also reminded listeners-in of the approaching fiftieth birthday of the Statute of Liberty, the hefty metal lady of New York Harbor, who still stands firm, although wearing a slightly grim look on her bronze countenance as she looks toward Europe these days. Rosemarie Brancato is the singing star of this hour, and her weekly contributions of song are highly recommended.

The Ford Hour of this Sunday (Columbia network) had Richard Bonelli as soloist. Alexander Smallens conducted the symphony orchestra in the first of four broadcasts. The virile beauty of Mr. Bonelli's voice is a magnet which draws many to the receiving set whenever he goes on the air. The orchestra responded in exemplary fashion to Mr. Smallens, and were particularly felicitous in their performance of Sibelius' Finlandia.

Described by the announcer with such glowing adjectives as "miraculous," "phenonemal" and a few others, Ruth Slenczynski, eleven-year-old pianist, soloist with the General Motors Orchestra on Sunday night (WEAF), proceeded to justify the fanfare. Under the expert guidance of Erno Rapee at the baton, little Ruth performed the first movement of Saint-Saëns' G minor concerto with the orchestra. Later, she was heard in a Chopin nocturne and the Revolutionary Etude of the same composer. Among the orchestral numbers were two Carl Goldmark compositions, the Veil Dance from the Queen of Sheba (with Joseph Schuster giving fine expression to the cello solo) and the Serenade from the Rustic Wedding.

Leonard Liebling and Ernst Victor Wolff continue their Sabbath evening outline of Keyboard Classics (WOR with Alfred Wallenstein's symphonic group). Mr. Liebling as commentator gives salient facts of the music to be played. Mr. Wolff, at the harpsichord or piano, gives authentic interpretations to the chosen scores.

The first of a new series of La Forge-Berúmen musicales was sent out over the Mutual Broadcasting System on the afternoon of October 20. Participants in an enjoyable three-quarters of an hour were the La Forge Ensemble of thirty solo voices under the baton of Frank La Forge; Emma Otero, soprano; Santo DiPrimio, tenor; Jesse Wolk, baritone; Beryl Blanch and Alice Huebner, accompanists; and Constantine Callinicos, piano soloist.

Presented on the Curtis Institute of Music broadcast (Columbia network) on October 21 in the afternoon were Marjorie Call, harpist, Charlotte Ridley, soprano, and Leonard Rose, cellist. Ralph Berkowitz was the accompanist. The musical standard of these Curtis radio interludes is a high one, both for performances and program material.

Maria Kurenko, Russian soprano, and Frederic Bear, baritone, opened the new weekly series of WABC, The Story of the Song, a Thursday afternoon feature. Mme. Kurenko scored for exquisite singing of an all-Russian list, and Mr. Baer's sterling art was revealed in German Lieder.

Excerpt from the Classroom Boners' department of the New York Daily News, printed for the especial benefit of conductors who broadcast programs for the the juveniles: "A philharmonic orchestra is one that is composed entirely of harmonica players."

Musicians Emergency Fund Plans

With Mrs. Vincent Astor presiding, a luncheon to members of the Musicians Emergency Fund organization at Hotel St. Regis on October 21 resulted in definite plans to make it a permanent organization. Instead of drives for money, it is planned to obtain memberships at $10 to $1,000, making a fund of $150,000 annually. Speakers were Yolanda Mero-Irion, executive director, and Messrs. Damrosch, Barlow and Hutcheson, who stressed the fact that emergencies among musicians would always exist. It was reported that nearly 3,000 musicians were now being aided; hospital care provided for 153; 1,430 school concerts; through private engagements musicians earned $70,000 in the last year, of which $7,580 resulted from radio engagements. 150 persons attended the affair.

Florence Lee Holtzman to Teach on Pacific Coast

A procession of four automobiles and two trailers recently left New York City, heading westward. The travelers in this caravan were Florence Lee Holtzman, vocal teacher, and a group of her pupils. Their destination is the Pacific Coast, where Mme. Holtzman will open headquarters in Los Angeles and Hollywood.

FLORENCE LEE HOLTZMAN

One afternoon shortly before Mme. Holtzman left Manhattan a representative of the Musical Courier visited her at her studio here. Baggage of all sizes and shapes was piled around the room in readiness for the take-off. Numerous pupils had come into say goodbye, and were grouped around their teacher, who was laughingly pointing out to them the big portfolio of letters of introduction, which she took with her to people in Los Angeles and Hollywood.

The reporter learned that in addition to taking pupils with her, Mme. Holtzman has other students waiting for her in California. "In fact," she said, "several of these have been writing to me for some time urging me to take up work out there so that they could study with me for their engagements in the vocal and motion picture field."

One of those going to California with Mme. Holtzman is Lois McAlvain, who has studied with this teacher for some years, and who has appeared in opera in the United States and Europe. Miss McAlvain will teach in Los Angeles.

"My New York studio," continued Mme. Holtzman, "has been taken over by one of my artist-pupils, Alice Mock, soprano of the Chicago Opera. Mis Mock will teach extensively this year and also sing in concert. Her New York recital is scheduled for November 18."

Mme. Holtzman said that she would present her pupils in Los Angeles in frequent musicales, like those which have been a feature of her New York studio. Mme. Holtzman's experience as a voice teacher includes many years in Europe, presenting American artists there in opera. Her summer teaching has been carried on of recent years at Camp Innermost in the Adirondacks.

G. N.

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has begun her eleventh season of teaching at the Juilliard School. Among her artist-pupils are Risé Stevens, now singing at the opera in Prague; Romolo De Spirito, Italian tenor, heard over the Columbia Broadcasting System; Kitty Carlisle, leading singer in White Horse Inn; and Jane Pickens, featured in the Follies.

Richmond Association Presents Ballet

Jooss Dancers Welcomed—Opera and Orchestral Offerings

RICHMOND, VA.—The Civic Musical Association gave the first of its offerings on October 13, this being the Jooss Ballet, which appeared at the Mosque. The ballet was well received. Other seasonal offerings will be Helen Jepson and Joseph Bentonelli on December 14; Lily Pons on January 19; Nelson Eddy on April 2, and the National Symphony Orchestra at an unannounced date. I. Michaux Moody is managing this series of concerts for the association.

The Musicians Club of Richmond are to present another opera this season, to be The Gondoliers. Bertram Yarborough will direct the production, assisted by Katherine Gilchrist. Wilfrid Pyle is the musical director. Auditions have been held for the selection of soloists, and the opera will be presented in November.

Concerts of the Virginia Symphony Orchestra (WPA) have been held from time to time, both in Byrd Park and in John Marshall High School auditorium. The orchestra has been conducted by J. Randolph Jones, Richmond pianist and a student of the Juilliard School, also by Wilfrid Pyle and on October 19 by Dr. Walter Bauer of Washington.

Ambitious works have been given by the orchestra, including the Academic Festival Overture (op. 80) by Brahms, and a setting of Bach's Jesu, Joy of Man's Desiring, arranged by Howard Coh, trombonist of the orchestra. Cesar Franck's D minor symphony was given at the concert of September 21. Roxane Matthieu was piano soloist in the third concerto of Beethoven.

J. G. H.

Clark University Fine Arts Course Program

WORCESTER, MASS.—The Clark University Fine Arts Course presented an evening of dance, saxophone solos and piano music on October 20 at the Jonas G. Clark Auditorium. Fowler and Tamara were the exponents of terpsichore; Cecil Leeson, concert saxophonist, presented his instrument as an interpreter of serious music; and Stelio Olivero was the keyboard artist.

The dancers offered a colorful program. First came the exotic Secreto Eterno, an East Indian conception based on the movements of the cobra. A French number, Gavotte, and a Viennese interlude, The Blue Danube, were skilfully set forth in choreography and costumes. Tamara danced alone in the Valse Triste of Sibelius, giving the music effective interpretation. Two Spanish dances, featuring the team again, furnished further variety, and applause was plentiful for the fire and rhythm, emphasized by clapping hands, snapping fingers and stamping heels, which the two displayed. Two humorous sketches, depicting a New York business man dancing with his wife, and later taking as partner a Broadway chorus girl, closed the dance list.

Mr. Leeson has by now been so extensively heard that the saxophone as the medium of lofty music expression no longer seems strange to audiences. He has given numerous recent recitals in New England. For the Worcester appearance he played In the Silence of the Night (Rachmaninoff), Schön Rosmarin (Kreisler), To a Wild Rose (MacDowell) and Hora Staccato (Dinicu-Heifetz), and pieces by Bach, Handel, Debussy, Glazounoff and Rimsky-Korsakoff. An expert technician and a musician of generous temperamental endowment, Mr. Leeson won his audience to cordial plaudits.

Mr. Olivero played Scarlatti, Chopin, Saint-Saëns, Sibelius and Rachmaninoff items, exhibiting good touch and expressive qualities.

W. W.

Composers Commissioned by CBS Plan Novel Works

Five of the six composers recently appointed to the first Columbia Composers' Commission have indicated what type of work they have in mind for this special radio assignment. The commission includes Aaron Copland, Louis Gruenberg, Howard Hanson, Roy Harris, Walter Piston and William Grant Still. Roy Harris has already outlined a novel composition entitled Time Suite for Radio, devised for a half-hour program. This work is to be in six movements: A Fanfare for Brass (one minute); A Hymn for strings, woodwinds and horns (two minutes); A Gigue, with woodwinds and trumpets emphasized (three minutes); A March for the entire orchestra (four minutes) A Chorale (five minutes); and in conclusion a Double Fugue for full orchestra, lasting seven minutes.

Aaron Copland plans a musical setting for a short radio script. He considers this practically a new form for contemporary composers. The idea is dependent upon his finding suitable material within the next few weeks. William Grant Still has intimated he will create a radio drama employing speaking voices over a strong orchestral background. Howard Hanson is writing symphony (No. 3) for the Columbia Composers' Commission and the work is to be in four movements. Louis Gruenberg proposes an opera of about twenty minutes duration for radio purposes only. He intends to come to New York in November to have the benefit of personal observation in the laboratories of the Columbia Broadcasting System. Walter Piston has under consideration several forms of composition for the radio and will announce his plans in the near future.

All of these commissioned works are to be finished by June 1, 1937, and performed by the Columbia Symphony Orchestra during the same summer.

Norena Returning to America

Eidé Norena, soprano of the Metropolitan Opera, will fulfill American engagements from January 15 to February 15. While in the United States, she will be heard at the Metropolitan, in concert, and over the radio. She gives a New York recital, at Carnegie Hall on February 5.

Before leaving for America, Mme. Norena will be heard in many European engagements, among them a charity concert in London (November 3) at which she is singing at the special command of the Duchess of Gloucester; and a recital in the Royal Theatre of Dublin (November 14) in the Artists' Celebrity Concerts. The last half of November she assumes various roles at the Royal Opera of Copenhagen and the Prague Opera, being featured, among other parts, in La Traviata. On December 5 she is to be soloist with the Pasdeloup Orchestra, Paris.

Upon her return to Europe from America, Norena's European engagements include concert and opera appearances at Monte Carlo, Munich, Berlin, London, Oslo and Paris.

She is already booked for the Salzburg Festival of 1937, to sing in the Verdi Requiem and to give the only solo concert of the festival (in the Cathedral) accompanied by the Dom Chorus, organ, and orchestra, directed by Josef Messner.

Budapest String Quartet Arriving in November

The Budapest String Quartet came to this country for the first time in 1931. Since then they have toured America five times annually with the exception of 1935-1936, when they made a six months' tour in Australia. Now they are returning for an early tour from the beginning of November until the middle of January. The only new member of the quartet is the violist Boris Kroyt. The other members as heretofore are Josef Roisman, first violinist, Alexander Schneider, second violinist, and Mischa Schneider, cellist. They will arrive on the SS. Queen Mary on November 2 and begin their concerts November 4, playing four concerts the first three days. New York hears them at Town Hall on November 15 and 22, under the auspices of the New Friends of Music.

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New York University

The department of music education of New York University, New York, announces a series of concerts and recitals at the auditorium of the Education Building. On November 25 the Department of Music Education Symphonic Band (Ernest Williams, conductor) is to be heard; December 18 (morning), the annual Christmas carol concert of the Department of Music Education Chorus; December 18 (evening), the Symphonic Orchestral Society of the department (John Warren Erb, conductor) and soloists gives a program; January 20, Department of Music Education Girls Glee Club (Frank Luker, conductor); February (date to be anounced), student recital; March 17, the Symphonic Orchestral Society (John Warren Erb, conductor); April 14, Girls Glee Club (Frank Luker, conductor); April 28, the Symphonic Orchestral Society, under Mr. Erb's baton; May 5, annual spring choral concert (National Music Week Celebration), with Luther Goodhart, conductor. On May 14, the Symphonic Band (Ernest Williams, conductor) and the Men's Glee Club (Luther Goodhart, conductor) of the department will be heard in Town Hall.

Academy of Vocal Arts

PHILADELPHIA.—Among those prominent on the faculty of the Academy of Vocal Arts is Victor Andoga, production director of the operas and other performances there. Mr. Andoga, of Italian parentage, educated in Russia, started his musical and artistic career as a singer of leading baritone roles in Russia, Italy and other European countries. In 1912 Mr. Andoga was one of the organizers and stage director of the Theatre of the Musical Drama in Petrograd. During the World War, serving as an aviator with the Imperial Russian Army, his artistic career was interrupted until 1922, when he was called to La Scala in Milan to stage Boris Godounoff under Toscanini. Following this engagement came affiliations in Turin, Rome, Barcelona, Lisbon, Bordeaux, working with the conductors Koussevitzky, Gaubert and Bavagnoli. Finally Mr. Andoga came to America to make his home. Here he has staged Les Noces by Stravinsky under the baton of Leopold Stokowski at the Metropolitan Opera House of New York. Mr. Andoga has coached many prominent artists, among them Edward Johnson, Gladys Swarthout, Ezio Pinza, Ina Bourskaya and Mary MacCormic.

Lawrence Conservatory

APPLETON, WIS.—Lauritz Melchior presented the first concert of the Community Artist Series, sponsored by Lawrence College, at Lawrence Memorial Chapel October 19. A capacity audience responded enthusiastically to Mr. Melchior's thrilling performance. His program included Lieder of Schubert, Strauss, and Trunk, representative American songs and two Wagnerian arias.

The series will also include the Stradivarius String Quartet of New York on January 12; Myra Hess on March 3, and the Lawrence College Choir, with Ernst Wolff, on February 17. The Don Cossack Male Chorus appears at Lawrence Chapel on November 17, sponsored by the Lawrence College.

Combined choirs of the First Presbyterian Church of Neenah and Memorial Presbyterian Church of Appleton will present a Harvest vesper program November 15 and 25. Francis Proctor, instructor in piano and theory, and Marshall Hulbert, secretary to the conservatory, are directors of the choral group.

The newly organized Appleton Civic Orchestra, under the direction of Dr. Percy Fullinwider, professor of violin, and Jay I. Williams, instructor in violin at Lawrence Conservatory, is to present a series of four concerts during the season. The first of the series is scheduled for December 3, and will bring Ennio Bolognini, cellist, as guest artist.

December 6 is set for the annual presentation of Handel's Messiah by the Schola Cantorum of Lawrence College, directed by Dean Carl J. Waterman. The chorus of 200 voices will be assisted by four soloists not yet announced.

The Lawrence College Choir sang for the Wisconsin State convention of Federated Women's Clubs at Appleton, on October 8. Marshall Hulbert, baritone, sang for the convention on October 7 and Dr. Percy Fullinwider, violinist, appeared before the group on October 8. T. P.

Oberlin Colloge

OBERLIN, O.—Artur Rodzinski returned to Oberlin to direct the Cleveland Orchestra in the first of a series of three concerts on October 20. Fresh from his European tour, Rodzinski included Bach's Chaconne, Stravinsky's suite from The Fire Bird and compositions of Beethoven and Albeniz. This concert was the second of the series sponsored by the Oberlin Conservatory of Music.

A week before, Richard Bonelli, baritone, captivated his Oberlin audience in the first artist recital of the year. The next recital brings Helen Jepson, Metropolitan Opera soprano, to Oberlin on December 4. L. B.

BERNARD WAGENAAR,
composer, teacher of composition at the Juilliard Graduate School, New York. (Photo by Lusha Nelson.)

Attractions Announced for Omaha

Tuesday Musical Club to Present Artists—W. P. A. Orchestra Appears—Mozart Opera Excerpts Sung

OMAHA, NEB.—The Tuesday Musical Club of this city announces a series of four musical events, all to take place in the auditorium of the Central High School. First in the series will be Charles Kullmann, tenor of the Metropolitan Opera, who appears in a recital on November 23. In January, Jascha Heifez will be heard in a violin recital and in March the Roth Quartet, in collaboration with E. Robert Schmitz, pianist, are to dispense an evening of ensemble music. Artur Schnabel brings the series to a close with a recital early in April.

The Works Progress Administration recently sponsored an orchestral program at the Joslyn Memorial, under the direction of Ernest Nordin, Sr. Featured on the program were the Preciosa Overture, by von Weber, a Fantasia on Gounod's Faust, two movements from Beethoven's fifth symphony, Mozart's Eine Kleine Nachtmusik and other numbers.

Other events at the Joslyn Memorial of late have enlisted the services of Esther Leaf and Martin Bush, organists; Richard Niver, pianist; Henry G. Cox, violinist, and an opera ensemble in a presentation of excerpts from Mozart's The Magic Flute under the direction of Thea Moeller-Herms. J. P. D.

Engagements of Mary Gordon Ledgerwood

Mary Gordon Ledgerwood, contralto, gave a recital for the St. James Musical Society of Montreal, Canada, on October 15, and was re-engaged for another appearance in December. She fulfilled an engagement in Ottawa on October 18. Later Miss Ledgerwood is to sing in Albany, N. Y. (a re-engagement with the Monday Musicale) and to broadcast twice for Melody House over WJZ. In January she is to be featured in the annual Scottish concert at Pawtucket, R. I. Last summer she was heard in Easthampton, L. I., and at the Hotel Commodore, New York.

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Studio Notes

LOUIS DORNAY and BETSY CULP

Morton Bowe, tenor, artist from the Dornay-Culp Studios, New York, has been engaged for two new radio hours. He is sponsored by Iodent Toothpaste on Sunday evenings on an NBC hook-up. On the Columbia network he is to sing for Karo Syrup three times a week (Monday, Wednesday and Friday), starting November 16. Mr. Bowe is making personal appearances in connection with his NBC broadcasts, engagements in Boston and Detroit being among the most recent.

ERNESTO BERUMEN

Ernesto Berúmen, pianist and teacher, is presenting seven of his artist-pupils in a series of monthly piano recitals at the La Forge-Berúmen Studios, New York. Blanche Gaillard begins the series in November. Others appearing are Mary Frances Wood (Mrs. Berúmen) Alice Huebner, Mary Nelson, Alice Cooper, William Schoonmaker and Constantine Callinicos.

IRMA SWIFT

Irma Swift, teacher of many artists, has reopened her studios for the fall season. Among Miss Swift's activities are classes in the Principles of Singing and Repertoire at Hunter College, New York City; a course in Radio Production, under the direction of The Bronx Boro-Wide Teachers' Association; and a series of lecture-recitals to be resumed in November over a New York station.

AMY ELLERMAN

Artist pupils of Amy Ellerman's New York studio have the following engagements booked for the immediate future: Louise Ralph, for the Urban Club, Brooklyn; Virginia Cole, on tour with the operetta, Forbidden Melody; Virginia Reid, has signed with M. G. M. in Hollywood; Fred Locke is in the White Horse Inn productions in New York; Harry McKnight, tenor, sang for the Episcopal Actor's Guild, New York, on October 9, followed by an appearance with the Chiropean Club of Brooklyn on October 15.

HELEN CHASE

Among artist-pupils of Helen Chase is Margaret Speaks, recently returned from engagements in Europe, who is again featured on the Firestone Hour. She sang a concert in Columbus, O., at the Women's Music Club, on October 14, with Everett Tutchings at the piano. Miss Speaks will sing at the Texas Centennial, at Dallas and other nearby cities. Edward Larssen, basso, has been engaged for the next Shubert musical production. Catherine Cavalli sang over WJZ on October 2 and Sallie Clifford, soprano, is singing in the Shubert production of Naughty Marietta. Walter Bartholomew is with the Lester Cole Unit in Chicago. The McArd Duo (Nell Kinard, soprano, and Ralph McDowell, bass-baritone) appeared at the Morningside Club of New York on October 18. Frances Newsom is actively engaged singing over NBC.

MRS. A. THEODORE GAILLARD

The first musicale of the season at Mrs. A. Theodore Gaillard's New York studio took place on October 16. The program opened with Bobby Schmitz, who began his music study five months ago at the age of six, and Emma Affronte, twelve, who began at the same time. Each played ten memorized pieces with good tone and accuracy. Bobby's included two Burgmuller Studies, Eckstein's Three Trolls and Rogers' Follow the Leader; and Emma played Clementi's sonatina op. 36, No. 3.

Other children taking part and playing with ease, accuracy and good phrasing were June Schwartz, Grace Goldstein, Dorothea Schmitz; also two little seven-year-old pupils, Phyllis Berlin and Leona Knopf, outstanding in talent and technical command of their numbers. Phyllis played the three movements of the Kuhlau sonatina in A minor (op. 88, No. 3) followed by the Chaconne of Durand. As an encore she played Reinhold's Butterfly with charming delicacy.

Leona did Kuhlau's sonatina (op. 66, No. 3) brilliantly with exceptional tone quality for so young a child, and the Beethoven Variations sur Nel cor piu, adding Kullak's Nightingale as an encore.

Ending the program, Pearl Nelson, eighteen, showed evidence of talent and technical fluency, but was obviously too nervous to do adequate justice to her talent or training. G. N.

HARRIOT EUDORA BARROWS

Artist-pupils of Harriot Eudora Barrows of New York and Boston are beginning an active season. On September 21 Valiere Esty, contralto, with Clifford McCormick (accompanist for the English Singers) gave a concert in Bellevue, Ontario, Canada. They also appeared in Toronto and elsewhere. Dorothy Horan, mezzo-contralto, was heard in recital for the Catholic Junior Club at the Plantations Club, Providence, R. I., on October 15. Eugene Cowley, tenor, was soloist in The Beatitudes at Jordan Hall, Boston, on October 14 and 15. Miss Barrows is to present several artist-pupils in a series of studio recitals, the first program to be given by John Herrick, baritone.

EDGAR SCHOFIELD

Activities of singers from Edgar Schofield's New York Studio include Arthur Bailey, tenor, who has been engaged to sing in Stabat Mater, by Rossini, and Olaf Trygvasson, by Grieg, December 8, for the Cadek Choral Society, Chattanooga, Tenn. Helen Wendorff, soprano, gave a program for the board of the Jewish Memorial Hospital, October 20. John Deacon, tenor, was heard in a concert for the Business and Professional Womens Club, October 15, Johnson City, Tenn. He leaves New York in November to accept the position of soloist and choir director of the First Presbyterian Church, Belleville, Ont. Cecile Jacobsen, soprano, will be soloist with the Ernest Williams Band on tour throughout Pennsylvania during November. Florence Herbert, soprano, has returned from a South American concert tour.

ELSA LEON
has re-opened her New York vocal studios.
(Photo by Elzin.)

Barbirolli Here

John Barbirolli, British conductor, who is to lead the first ten weeks of the New York Philharmonic Orchestra season, arrived on the SS. Aquitania, October 27.

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RUGGERO VENÉ
has been appointed the new conductor of the Women's University Glee Club. His setting of Byron's poem, For Music, for women's voices and piano is appearing on programs of prominent organizations this season. Mr. Vené was for several years assistant to the late Ottorino Respighi.

COLETTE D'ARVILLE,
French opera singer, arriving in New York aboard the SS. Queen Mary. Miss d'Arville appeared in concerts and opera on the continent this past summer, including a recital in Paris on October 7. She is here to fulfill American engagements, among them a film assignment in Hollywood. (Metropolitan Photo Service.)

LOTTE LEHMANN,
soprano of the Metropolitan Opera, enters New York harbor on the SS. Ile de France early in October for a season of opera and concerts in the United States.

PIETRO YON,
organist and musical director of St. Patrick's Cathedral, whose new oratorio, Christ the King, was given on October 25 at the Brooklyn Academy of Music. He was also heard in his annual recital at Carnegie Hall on October 21. (Photo by Boutrella.)

MR. and MRS. LAURITZ MELCHIOR
on the SS. Europa, which brought them to New York this month. The tenor has already begun his season here, which includes fifty concert and opera engagements before the Metropolitan Opera opens on December 21.

HANNA BROCKS
resting on the top of Mount Mansfield in Vermont, an elevation of 2,500 feet, which she climbed this past summer. Miss Brocks has returned to New York City and reopened her vocal studios, after having spent three months with her summer vocal class in Burlington, Vt.

FORTUNE GALLO
on a recent visit to Havana, where he went to complete negotiations for bringing a big outdoor spectacle to the Cuban capital, similar to his summer season of operetta at Jones Beach, near New York City.

SASCHA GORODNITZKI,
pianist, gives a recital in Carnegie Hall, N. Y., this afternoon (October 31.) Later in the season he goes on tour.

CANTOR and MRS. JACOB SCHWARTZ
of New York (right) and Oberkantor Heinrich Fischer and Frau Fischer of Vienna. Cantor and Mrs. Schwartz have recently returned from a visit to England, France, Switzerland, Czechoslovakia, Austria, Hungary and Italy. Cantor Schwartz is an instructor of modern cantors. (Photo by Hay, Vienna.)

ADDISON JONES,
pianist, is giving concerts in the East this fall.

ANNA THERESA BRIGGS
of the Briggs Studio for Song and Speech, New York, has resumed activities for another season.

(See Inside Front Cover for Additional News Pictures)

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